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ABSTRACT

A method for teaching second language writing to beginning students that combines the Language Experience Approach and process writing is described. The method limits the writing task and fosters success. The lesson-by-lesson implementation plan outlined helps teachers guide students from the conception of a writing topic to a first draft, through consecutive drafts, and ultimately to the final copy of a composition. The process of writing becomes the basis for second language communication. After an introductory chapter, the second chapter describes the Language Experience Approach, what is involved in process writing, and the essentials of a student-centered classroom. It also lists the materials needed and their possible uses in the classroom. Chapter 3 presents a series of 20 lesson plans beginning with a shared experience and ending in a final draft of a composition. The fourth chapter suggests ways that teachers can elicit feedback from students to help determine how effective their instruction is, and discusses holistic evaluation techniques. (Author/MSE)

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SCHOOL FOR INTERNATIONAL TRAINING

BEGINNING LANGUAGE STUDENTS CAN WRITE: INTEGRATING THE LANGUAGE EXPERIENCE CHART AND PROCESS WRITING

AN INDIVIDUAL PROFESSIONAL PROJECT
SUBMITTED IN PARTIAL FULFILLMENT OF
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I will always value the restraint and gentle, definitive guidance David Rein offered me. His suggestions were never equivocal. Clarity and thoughtful evaluation were present in each comment and his patience was ever present and permitted me to write this at a slower than leisurely pace.

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My ghost reader and computer liaison will always have me in his debt. Thank you, Joseph.

ABSTRACT

Limiting the writing task helps foster success for the beginning language student. One way to assure that students have a writing task that is definitive yet enables them to be successfully in control is to combine the Language Experience Approach and process writing. This paper will set up lesson-by-lesson implementation of plans that even inexperienced teachers can use in a writing program.

ERIC Descriptors

English (Second Language)
Second Language Instruction
Experience Charts
Writing Instruction
Writing Laboratories
Writing Evaluation
Student Centered Curriculum
Literacy Education

I have allowed myself the use of the generic masculine. Those who have reason to read this paper will be wholly aware of the limitations of the English pronoun system. Still I ask for their indulgence: avoiding the masculine often resulted in either unclear or cumbersome text.

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CHAPTER ONE

SCOPE

My experience has taught me that nothing interferes with attempts to write more than failure; when literacy is still young or the language new, the risk of failure increases exponentially. A way to help minimize failure and to increase motivation in newly literate and beginning language students is to control the task. Student-generated materials are one key to obtaining this control. My experience has also convinced me that independence is essential for these students. When they have manageable parameters they gain in self-confidence, in a sense of self-worth, and, consequently, in the independence which enables them to write outside the classroom.

This paper addresses a question of interest for all language teachers: How do you teach writing? More specifically, how do you teach students to write in a second language? Further, how do you teach them to write when they do not speak the language well and are, perhaps, limited in their literacy skills? Rather than seek answers to these questions some teachers might

raise objections: "It's too early;" "These students shouldn't be taught to read yet;" "Work on their oral skills first."

The development of oral language before reading and writing may be an ideal, but there are situations in which that approach is not permissible or practical. It is often imperative that adult students write early. The ability to write English enables refugees and newly arrived immigrants to get jobs and assistance that might otherwise be denied them and to retain a self-image consistent with the dignity of all people. This self-image is very fragile when language and culture are both new. The writer, even one who can only fill out a form, wields power.

Many teachers do not want to delay teaching writing until speaking skills and second language (L2) proficiency are developed. Many believe, as I do, in the integration of reading, speaking, and listening with writing. Many believe the language arts (reading, speaking, listening, and writing) are best taught through communicative activities and not by rote and in isolation. Recognizing that any student has something of value to contribute and believing students can learn from one another, many teachers have favorable expectations for each student. In this paper, these teachers can learn of one way to work within their beliefs to help guide their students from the conception

of a writing topic to an initial draft, on through consecutive drafts, and, ultimately, to the final copy of a composition. In this approach, the process of writing, itself, becomes the basis for communication in L2. I do not know of other teachers who use the Language Experience Charts in exactly this way: to reach, through process writing, a first draft which is identical for all the students in the class. Many may find, as I do, that this is an aid in teaching writing to beginning language students.

The chapter following this section, "Preliminaries," will discuss exactly what the Language Experience Approach is, what is involved in process writing, and what is essential in making up a student-centered classroom. It will also list the materials needed and ways in which they might be used in the classroom.

Chapter Three, "Lesson-by-Lesson Implementation," is a series of plans which begins with a shared experience and ends in a final copy of a composition. I hold two assumptions which were essential in developing these lessons. One is that teaching should begin with what the student knows and, as a consequence, student generated materials should be used. The second assumption is that students should be given skills and awarenesses that enable them to become independent of the teacher so they can function adequately outside the

classroom.

Chapter Four, "Evaluation," will suggest ways teachers can elicit feedback from students to help determine exactly how effective their teaching is and will discuss a way to evaluate "holistically."

CHAPTER TWO

PRELIMINARIES

Overview

Since the Language Experience Approach, process writing, and the student-centered class are terms used throughout this paper, they need to be clearly explained. The early part of this chapter is devoted to that explanation. Later, some useful materials are suggested and guidelines that help make these materials more workable are listed.

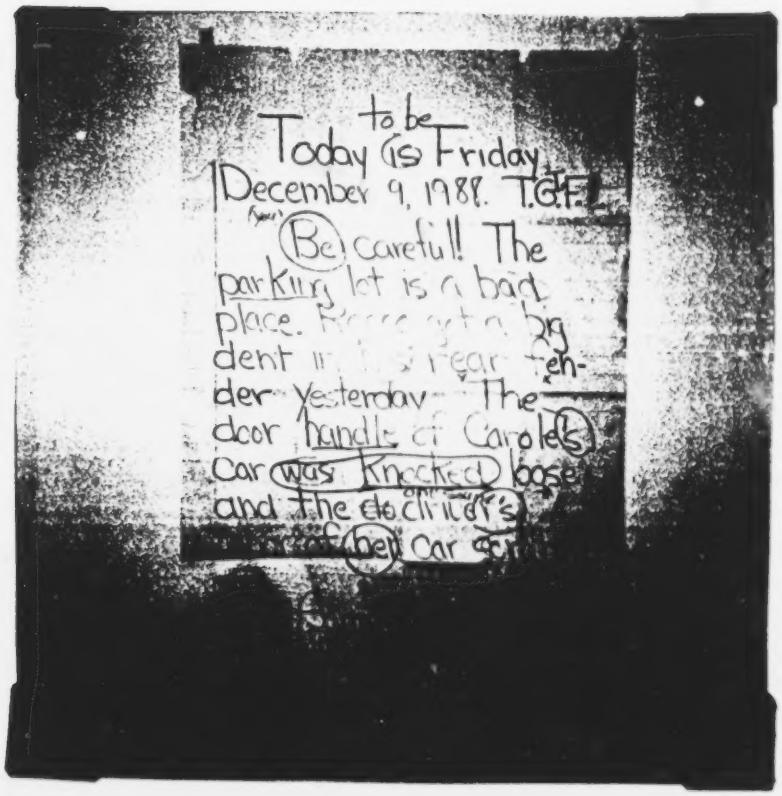
ORIENTATION TO THE APPROACHES

The Language Experience Approach

The Language Experience Approach (LEA) was originally designed to teach reading. In LEA the students come together after a shared experience - a field trip, a class party, or any other group activity. They then dictate their "experience," or story, to the instructor, who writes down what they say. Most often the dictated material is written on a large sheet of lined paper and taped on the blackboard so all the students can see (refer to Figure 2:1), but the

FIGURE 2:1

SAMPLE LEA CHART



technique is frequently varied. Sometimes the dictated text is written in chalk directly on the blackboard or, often, a student tape records a private experience to make a story, which is then typed up to provide a reading text. This procedure is often followed in composing a group story, and the typed text of this story is given to each member of the class to use as a reader. Frequently, students illustrate the materials they write; these texts are sometimes bound and circulated within the classroom.

One issue has developed over the recording of the dictated material in LEA: should the instructor write down exactly what the student says or should the material be transcribed into standard English?

The reason for recording exactly what is dictated is that it is considered easier to read what has actually been said, and many teachers agree, feeling students find it easier to read what reflects their own natural speech. An additional benefit in transcribing precisely what the students say is that care in using their exact words increases their sense of security and their personal investment in the materials, thus motivating them to contribute further. Instructors who

support this view often produce their own class dialect readers and use student writing to compare standard English to dialect or "interlanguage" forms. [1]

Other instructors feel if they don't record standard English they are merely reinforcing language they have worked hard to discourage the students from using. So they do not write, "Maria no like TV." but simply record "Maria doesn't like TV" on the chart. These instructors argue that when nonstandard English is recorded, students recognize that what is written is not standard, demand justification from the teacher, become concerned that they are not learning "correct" English, and have a lessening of trust in the teacher.

I find that students often assume that what the teacher writes is what they have said even though what the teacher is writing may really be a rendering from their interlanguage to standard English. When the change is acknowledged, there is seldom an objection to the instructor's changing the spoken statement. On the contrary, it is frequently the basis for a lesson which the students themselves initiate when they see a contrast between what they say and what is written down. This becomes an effective place for sharing and

discovering what is "standard." This is especially true when there is a student scribe.

Often, in advanced classes, a student is selected to be a scribe and to write the dictated material on the chart. If he records the nonstandard English of one student, another student will frequently correct his recording. Also, in dictating the chart students will correct each other as they offer the sentences, phrases, and words to compose the chart. Whether or not a teacher supports recording nonstandard speech just as it is dictated or transcribing it into standard English, I believe that peer-correction by students during dictation should be encouraged.

In spite of the controversy about how to transcribe the chart, those who use LEA share the feelings of Roach Van Allen when he, speaking as a student, described LEA:

> What I think about I can say. What I say I can write or someone can write for me. I can read what I write and what others write for me to read. (Hall, 1979).

Essentially, then, as depicted in Figure 2:2, LEA begins with an experience or activity which the students share. The language that the students develop around this activity is dictated by them and transcribed by the teacher to produce a text for reading. I use LEA to teach writing and I believe this is a novel use of a technique long used to teach reading.

FIGURE 2:2

THE LANGUAGE EXPERIENCE APPROACH

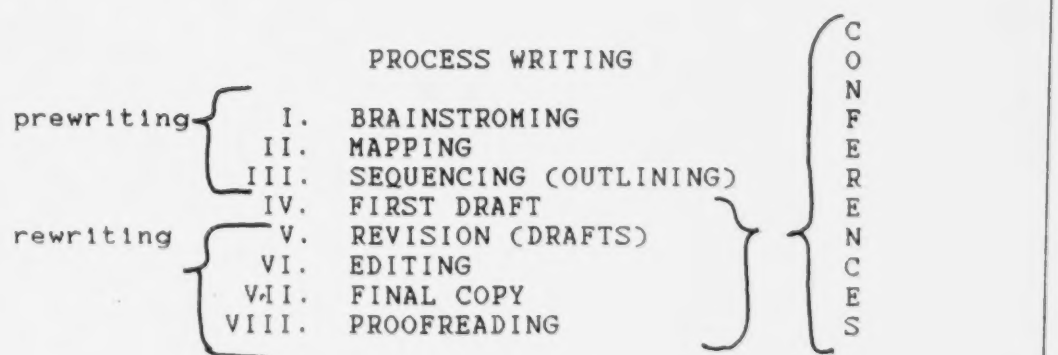
I. LEA BUILDS ON THE STUDENTS' EXPERIENCE AND KNOWLEDGE OF LANGUAGE
II. THE STUDENTS DICTATE MATERIAL
III. THE MATERIAL IS TRANSCRIBED
IV. THE TRANSCRIBED MATERIAL PRODUCES A READING TEXT

The Writing Process

Almost all teachers now recognize that writing is a recursive process and they invoke Donald Murray's statement, "Writing is rewriting" (Murray, 1983). A three-part division of the writing process might be: pre-writing, writing a first draft, and rewriting. Many teachers advocate the use of the writers' workshop.

Part of the workshop strategy is that after the first draft is written, it is shared so that small groups of writers read and evaluate each other's papers. Although process writing in a workshop setting is advocated across the country, what actually happens in the classroom is as varied as the number of teachers using this approach. Because of this, I will focus on what I do. Figure 2:3 shows the stages I emphasize with my students.

FIGURE 2:3



The pre-writing stage includes "brainstorming," "mapping," and "sequencing." During the brainstroming stage students blurt out, as rapidly as possible, any word or phrase that comes into their head regarding a given topic. These ideas are jotted down in list-like fashion as the students come up with them. (Refer to Figures 3:2a, b, and c). Brainstorming enables students to

1. choose and limit a topic
2. focus on their purpose
3. identify their audience
4. gather supporting information

On the other hand, the mapping process, like the more traditional outline, enables students to strengthen and organize their ideas. In mapping, students cluster the items obtained during brainstorming around various main topics. To do this, they would skim the brainstorming list, locate general items (clothing, colors, and so on), then organize subtopics on the list under the items (dress, blouse, kneepants; blue, orange, white). (Refer

to Figure 3:3 in Chapter Three.)

Once the students have taken time for these two steps, they have generated the raw material they need for writing and have organized that material under broad topics. They next sequence the topics (I. Clothes, II. Colors, and so on) so they have an order to follow for each paragraph of their written material (Figure 3:4). Only after brainstorming, mapping, and sequencing, are the students ready to begin writing their first draft.

The last stage of this three-step process is the rewriting, which entails revising, editing, and proofreading. During revision, changes in content occur: additions, deletions, and the reordering of ideas. During editing students check the correctness of the grammar, capitalization, punctuation and spelling. Once they are satisfied that the content is clear and that the mechanics are in order, they can proceed to the final copy. The important last step of proofreading is essential to pick up careless errors that may have been overlooked.

Figure 2:3 indicates that conferences occur during the last three of the eight stages. They may and often do occur earlier if students need additional help in identifying, limiting, or organizing their topics. After each of the drafts, every student schedules a peer conference with one other student to obtain feedback on his paper. During the peer conference one student is designated reader; the other listener. The writer reads his own paper. After the paper is read the listener restates what he has heard. The listener adds nothing. He merely reflects what he has heard. The reader validates by agreeing with what is restated or refutes what the listener says and makes clear to the listener what was meant. Then, in an attempt to make the writing better, three things are considered: what can be added, what can be deleted, and what can be moved or sequenced differently.

Often as a result of peer assessment there will be a new draft. Frequently, at the beginning of the year when the procedure is new to the students, they ask me how many drafts they HAVE to write. They are not enthusiastic when I respond that to get what THEY want, if they work as I do, it will certainly take more than

one or two drafts. Later, when they become involved in their writing, they proceed without complaint through half a dozen drafts toward their "ideal" final copy.

Peer conferences are often interspersed with large-group or student-teacher conferences. I am careful to allow time to meet alone with my students to discuss their writing. With small classes I try to make this a daily practice. I've actually found brief, frequent contact to be more beneficial to students than longer infrequent conferences. Often, just listening or reflecting back what a student says enables him to work through the writing himself. This, too, is a conference.

Writing is a process much like learning and a caution is apropos: one of the great imperfections of most teaching, says Gattegno, is the compulsion to require perfection at once (Gattegno, 1963).

The Student-centered Class

I was a product of teacher-centered education. Years in private schools and traditional universities had programmed me, as a teacher, to emulate what I had seen and to feel that students only learned when I was

in front of the class telling them what I know. Experience teaching, observing students, and more and more positive encounters and experimentation with student centering has changed my teaching style a great deal. My experience with humanistic education at the School for International Training in Vermont and a philosophical pivoting brought about, primarily, by Caleb Gattegno's teachings have furthered my commitment to this approach within my own classroom. Dr. Gattegno's concept of the "subordination of teaching to learning" (Gattegno, 1963) has offered me not so much a solution to, but a clear statement of what was troubling me about my classes. An extension of this concept, in which he places the task of learning with the student and not with the teacher, has "freed" me so that I realize that my job is, as Gattegno said, to work on the student while the student works on the language (Gattegno, 1963).

Ultimately, the student is accountable and must take control of his learning, but student centering has nothing to do with the teacher's being nondirective.

Earl Stevick has a model in which he defines two terms: "control" and "initiative" (Stevick, 1980). In this model he advocates that the teacher keep control, yet not usurp the students' initiative. For Stevick, control comprises two essential elements. One is structuring the classroom activity: what the students are doing, when they are doing it, and how long they do it or, more concisely, determining content and procedures. The second element is correction, and, in the case of the language teacher, that ". . . consists in making it easy for the learner to know how what he has done or said compares with what a native would have done or said. . ." (Stevick, 1980).

Student initiative, for Stevick, refers to ". . . decisions about who says what to whom and when" (1980). Therefore, teachers who single out a particular student, telling him what sentence to read or what question to ask and of whom to ask it are not exercising "control," but are monopolizing initiative.

I find this model an aid in self-evaluation. I can envision Stevick's model and ask myself, "Why did you corner Ricardo requiring HIM to answer? You could

have left it open-ended." Although, as I teach, I continuously ask myself these questions, I am still not convinced that there are not times, as a teacher, when I need to take the "initiative" away from the student. But when I take it, even though I have made a conscious choice backed by a reason ("Ricardo is ready. He needs to be nudged."), I do it questioningly. In time, perhaps, I will gain insight and learn to trust the student as Gattegno did or, at least, judge better if I am overstepping my role - not actually moving students toward understanding. Now, I am struggling with this aspect of teaching, but as I try to rid myself of the teacher-centering which I have often found is only a hindrance to much of what I really want for my students, I have a way of working that I feel does center on the student.

For the purpose of this paper, when I speak of student-centering, I am referring to a shared inquiry into whatever area the student and I are involved in. This inquiry can be structured, and I have provided, in Figure 2:4, a breakdown of the steps I use to shift the focus from me to the student.

FIGURE 2:4

STUDENT CENTERING THROUGH SHARED INQUIRY

I. STARTS WITH A TASK
II. TIME TO REFLECT AND WRITE
III. PEER SHARING
IV. CLASS SHARING

Just as process writing is more than Figure 2:3, student centering is more than Figure 2:4, but each is designed as an aid to enable a teacher to better envision and implement these processes. These illustrations could be made into large visuals and shared with the students as an aid to their understanding of the approaches they are engaged in. I think this is especially true of the writing process outlined in Figure 2:3.

In general, in shared inquiry, a problem is posed, a question asked or a task given (e.g., "How did you feel when you first arrived in the U.S. ?"). The students are then given time to think through what is wanted and to respond (e.g.,"I felt scared, happy, lonely," and so on).

Next, it often helps to have the students write down their feelings or ideas (Figure 2:4, II). A written word or two adds a commitment to the question and to the students' own response to it, so that they become involved. Even students whose English is very limited, whose vocabulary is minimal, and who have no concept of sentence structure benefit. The students can be encouraged to write in English, but can, if they choose, use their native language. I find during this time they often tap feelings and attitudes they are unaware of.

After writing, the students are told that time is up and are asked to share what they have written with one other person (Figure 2:4, III). Again, sharing is timed. The students always know exactly how much time they are allowed and learn, with practice, to accomplish their aim in the period allotted. I write the time at which the task is to be completed on the blackboard, so that students can gauge themselves.

After time is called the students are asked to share with the entire class the results of their time reflecting alone and that talking with a classmate. The intermediate step of peer sharing makes it much easier for individuals to speak in front of the whole class. They have just discussed their ideas with a classmate, and, before that, they have had time alone to think through these ideas and write them down on paper. Even the most reluctant groups open up if these steps are followed.

These steps are repeated over and over as the students work through material. In Chapter Three, this approach to student centering is integrated within the writing process in the lesson-by-lesson implementation.

MATERIALS

For the Instructor

The materials needed for instructing could not be simpler: paper, pens, collapsible pointer, and masking tape. The best paper for the LEA chart is large (24" by 36") sheets of lined newsprint. When a teacher becomes

very experienced with writing the charts, the unlined paper will serve almost as well, but until then, it is better to use lined paper. This aids the newly literate language student, since it fosters straight lines within the text and larger letter formation, making the LEA chart more legible. When work is done where the advanced students write the chart themselves, the lines are indispensable since students frequently crowd lines together, writing smaller than necessary and creating problems for those students who are reading and copying the chart. In addition, when the students begin the drafting phase of process writing, it is helpful to skip lines so revisions (changes in content) can be made and editings (corrections in mechanics) can be inserted. A set of colored felt tip pens and some masking tape to put up the chart, would be the only items actually needed. A timer, although not necessary, is very useful. Since the tasks are timed, it is easy for the teacher to get involved and not abide by the time limits set. I usually write the time on the blackboard, but, even so, sometimes I let the time pass, uncalled, if I don't set the timer.

For the Student

The students won't need much more: looseleaf paper, pencils, and pens to be used for the final copy of their work. Each student will also need a manila folder. The name of the student is put on the folder, which will contain all the student's drafts, and will always remain in the classroom. I keep the folders out so that they are easily accessible to the students. I make a holder for the folders by placing one large, brown-paper, grocery bag inside another to strengthen it and then cutting off the tops of the bags at the right height, so the tabs of the manila folders stick up.

One useful item which the students seem to like is a thesaurus. Roget won't be popular, but a simpler thesaurus will. Currently I'm using The Clear and Simple Thesaurus Dictionary by Harriet Wittels and Joan Greisman. Its a paperback junior edition that is easy to use, and the synonyms and antonyms are words the ESL students can put into their writing.

Using the Materials

The materials are few, inexpensive and uncomplicated. Only one caution is necessary, and that

is in regard to recording the material the students dictate. It is imperative that the chart be clearly written. With beginning English students this means that cursive writing is not an option for the teacher. Some students are new to the Roman alphabet, others are newly literate and recognizing the symbols still takes a conscious effort, and others may simply find the individuality of the instructor's handwriting an additional obstacle in reading and learning to write in English. Since manuscript writing (printing) resembles the print in most of the materials the students read, it is a great help to students when teachers use it.

The only other consideration is that since the chart is to be a model, care should be taken with the very basics of writing: indent, allow room for margins, put periods and question marks in clearly, and leave adequate space between words. If this is done, the students will be able to read the chart and more easily make the vocabulary and syntax theirs.

The use of colored pens in teaching ESL students is almost unlimited. I use them for teaching colors and numbers and in some Silent Way lessons. They can also be used extensively with the charts. One use is to teach

vocabulary and grammar, "Underline all the descriptive words in blue and then write a synonym above each underlined word." Another use with more advanced students is to teach literary terms: the student scribe is told to record all flashbacks in purple and the storytellers are to help him identify the parts that should be recorded in purple. They can also be used in creative activities like a color-coded group story where each student contributes a sentence, writing it in his particular color.

As far as I am concerned, a principal reason for the use of colored pens is that they make the charts attractive. Often a number of charts are on the blackboard and walls of the classroom, but when they are no longer of use or we run out of room at school, the students take them home. One student told me all the free wall space in his apartment had charts on it. He explained that was why his English was so good.

CHAPTER THREE

LESSON-BY-LESSON IMPLEMENTATION

Overview

This chapter contains a series of twenty thirty-minute lessons (see Appendix C) that lead to a finished composition. Each lesson begins with a statement that says WHAT the teacher is going to do and, on occasion, states the rationale. The objective which follows is a parallel statement expressed in terms of the student. I have stated the objective in behavioral terms, because behavior is measurable. In other words, the objective of the lesson is expressed in light of an observable action which the student will perform during the lesson. Behavioral objectives make it easier for teachers to see if they have, in fact, achieved what they have set out to do. After I state the objective, I will list needed materials. Frequently, lessons result in the students' generating a chart or word list, so I also enumerate any materials created during the lesson under "product."

The major part of each lesson will be a list of steps showing HOW the teacher is going to implement the lesson. These steps will be set down in columns under Teacher's Actions, Teacher's Words, and Students' Response.

LESSON FORMAT

THE WHAT
Statement:
Objective:
Material:
Product:

THE HOW T's ACTIONS:	T's WORDS:	Ss' WORDS:

The times designated for each lesson are only indicators of what the length of the lesson could be and are, generally, minimum times. The words which I have

indicated spoken by the teacher are only approximations of what might be said. What is actually said, and what is appropriate is dictated by the language level of the individuals within the class as well as the teaching style of the instructor. The responses of the students are not usually recorded in the lessons. As any experienced teacher knows, this is sometimes the least predictable facet, and the most interesting, of teaching. For the sake of the lesson, I will assume they are expected responses. When there is doubt as to what the response might be I have indicated one.

Although these lessons present a cycle, many can stand alone and can be taught apart from the sequence I have used here.

Skill in using simple editing techniques encourages self-evaluation and foster student independence. I have, therefore, structured lessons that take time with skills and use procedures that might seem simple, but are designed to enable a student to take what he has learned and use it outside the classroom. This is the rationale for the time spent on mechanics. This effort is seen as more than teaching students to take simple, mechanical first steps. It is designed to instill

habits in them so that later they won't have to think about mechanics. True, if in the beginning, the students darken the end punctuation when editing a draft, as in Lesson Nine, they will remember to put a period at the end of a sentence (See Figure 3.6c). True, if for a while, they circle the capital letters at the beginning of a sentence, they will look to see that all end punctuation is followed by a capital, but more important these procedures foster independence. When writing outside the classroom, students can fall back on these experiences, and, when writing in the classroom, they have a structured manner in which to approach correction. This enables them to go a long way alone in editing their own papers.

The "margin check," used in Lesson Ten, is also designed to help students edit and evaluate their own writing (See Figure 3.6d). For example, if they look down the margin where they have recorded the punctuation of each sentence and see that every sentence ends with a period, they might want to vary their sentence type. If all the sentences with periods are declaratives, maybe

one should be made into an imperative, or perhaps an interrogative or exclamatory sentence could be added. This margin check can help to raise the students' awareness of their options when writing.

A second item the students record in the margin during the margin check is the number of words in a sentence. High numbers written in the margin will alert the students to check for run-on sentences. Poor use of conjunctions and bad internal punctuation can often be found by the students when they reexamine a long sentence. Students can be asked to reduce the lengthy sentence to a number of short sentences or be given a list of conjunctions and asked to find ways to insert them to convert their run-ons into acceptable sentences.

If all the sentences in their composition are seven or eight words long, they should see that they need to add some longer sentences or experiment with combining two sentences. They should be led to see that <u>varying</u> sentence length makes their writing more readable and, although they should work toward mastering more complicated sentence structures, they should also

realize that a short sentence can be as effective as as a long one. Excerpts from writers like Hemingway might be read to show just how powerful short sentences can be.

The third item recorded in the margin is the first word of each sentence. Again, this is a self check. There is a tendency with beginning writers to begin each sentence with the same word or phrase. This is especially true of the descriptive essay where the thing described is invariably placed first over and over again: "My dog," "My dog," "My dog." When the students look down the margin and see for themselves that the first word in each sentence is "The" or "My" or any other word, there is no reluctance on their part to look for different ways to begin their sentences. No teacher needs to tell them.

Without exception all students are very concerned about spelling. Perhaps this is the result of overemphasis on mechanical correctness where the appearance of the product, the penmanship, punctuation and spelling, is valued more than the content. I find this concern a hindrance in writing. In trying to find out the correct spelling or, even, in pondering if it <u>is</u>

correct, the students not only lose continuity in their writing but often forget what they are going to say. For this reason, spelling should not be an issue until the final copy is written.

I ask the students to not worry about the correct spelling of words. They do "invented spelling." They simply make a guess, approximating as closely as they can the spelling of the word, and then circle it. One instructor I know sets down guidelines for invented spelling so that in the early stages any spelling is acceptable if the word can be pronounced that way. So "chase" could be "chace" or "chais", for example, but not "chake." All I ask is that students realize the spelling may not be an acceptable one and indicate that by circling the word. Any time before they hand in the final copy, they can look up all the circled words in a dictionary or get the spelling from a classmate.

I do ask them to keep a list of the words that they have spelled "inventively" and any that have made it through drafts and into their final copies to become genuine misspellings. These are listed on the inside

cover of the manila folder that holds their writing. The students are responsible for the correct spelling of the words recorded there. If they encounter problems with one of these words again, they put a check by it. After three checks, it becomes a spelling nemesis. The idea is that students try to find their own frequent misspellings and eliminate them.

This systematizes the students' approach toward misspellings and results in what appears to be a much better speller. Frequently, it is not the number of words the students misspell that makes them bad spellers, but the repetitive misspelling of the same words. Therefore, simply learning to correctly spell ten or twelve words that are frequently used and often misspelled makes an impressive difference in students' writing and their own sense of growth.

It is to be noted that the teacher writes along with the students. What the teacher has written is put up on the chart and becomes one way the students have of validating their own writing. Also, the charts, once finished, are left up on the walls. These are a source of great security for the students, helping them to be

independent of the teacher. The charts become a source of vocabulary and a model for syntax. Written models displayed around the room provide the students with a recourse to avoiding challenging uses of English because of their difficulty in generating the structures themselves. Often students can recognize and understand structures they can not generate. These models provides them with an indirect resource: when the teacher is occupied the student can use the charts as helps. This lends the students a sense of control because they can proceed to write alone at a pace that suits them. Even if the teacher's writing were not displayed, it is essential in this approach, that the teacher write along with the students. Instructors thereby demonstrate that they value their writing as students should value theirs and that instructors, too, must work through the process: writing, revising and editing, to attain what they want to say.

A few of the lessons that follow are presented without comment; others have lengthy annotations. It is my hope that the commentaries I have made will help the teacher envision the extensions, variations, and multiple applications of some of the techniques.

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FIGURE 3.1

MATISSE PRINT

THE PIANO LESSON

HENRI MATISSE

LESSON ONE [1]

THE EXPERIENCE

Using a story-telling technique, describe the scene depicted in Matisse's The Piano Lesson (Figure 3:1) to help the students (Ss) build an oral vocabulary that will enable them to discuss the picture.

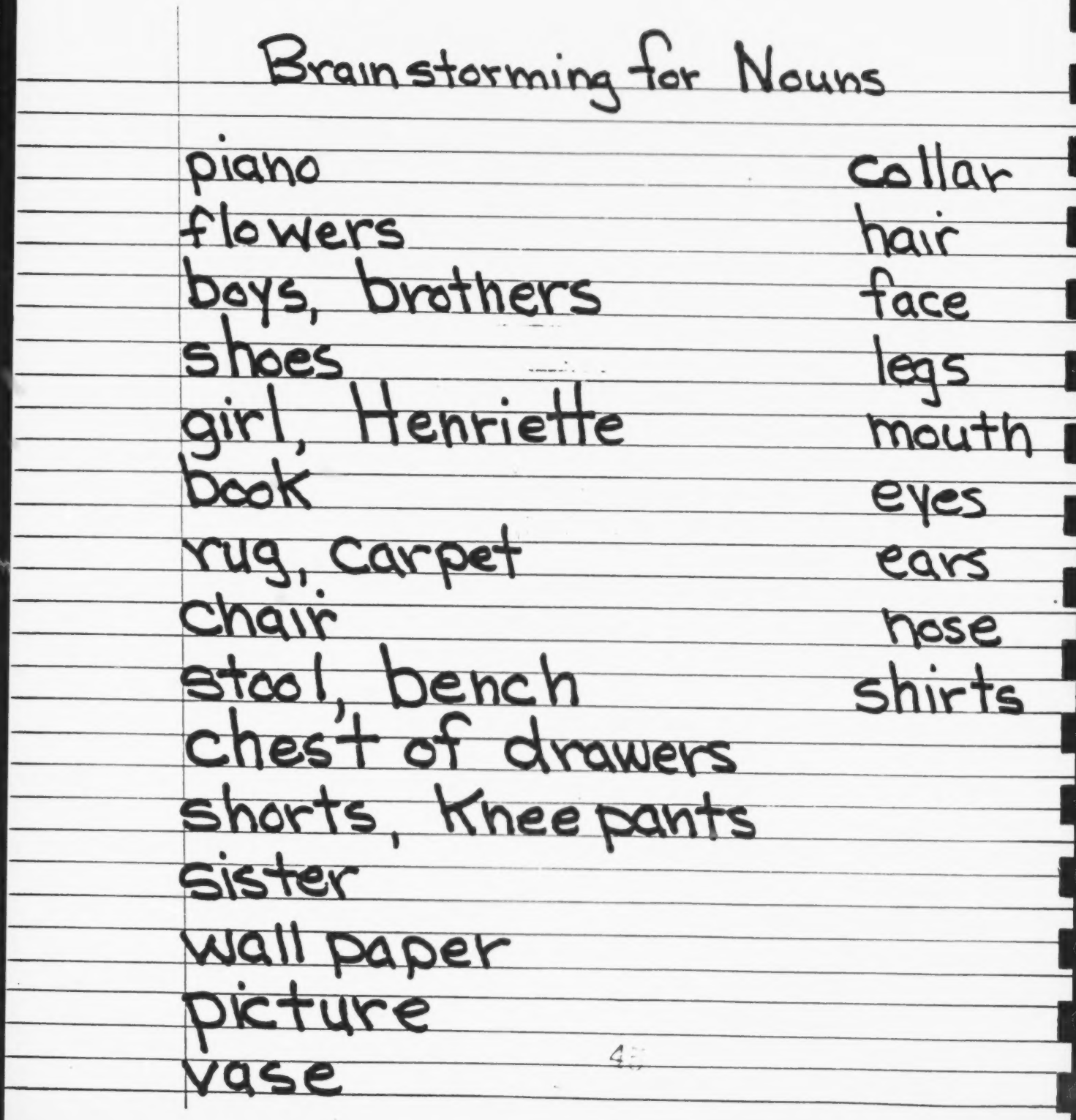
OBJECTIVE: After hearing a description of the The Piano Lesson, the Ss will answer questions about the picture.

MATERIALS: A large print of Henri Mattisse's The Piano Lesson, Henriette and Her Brothers and a telescoping pointer.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
Tapes picture on the blackboard (BB). Uses pointer to indicate what is being named.	"The girl's playing the piano. Flowers are on the piano. One brother's behind her," etc.	Listening	20
Asks Ss questions.	"Is Henriette reading a book?" "Where're the flowers?" etc.	Speaking	20
TOMORROW	"... we'll find more words to describe the the picture."		
FEEDBACK	"How do you feel about what we did today?"		

FIGURE 3.2a

BRAINSTORMING FOR NOUNS



LESSON TWO

BRAINSTORMING FOR NOUNS

Elicit a list of nouns from the Ss.

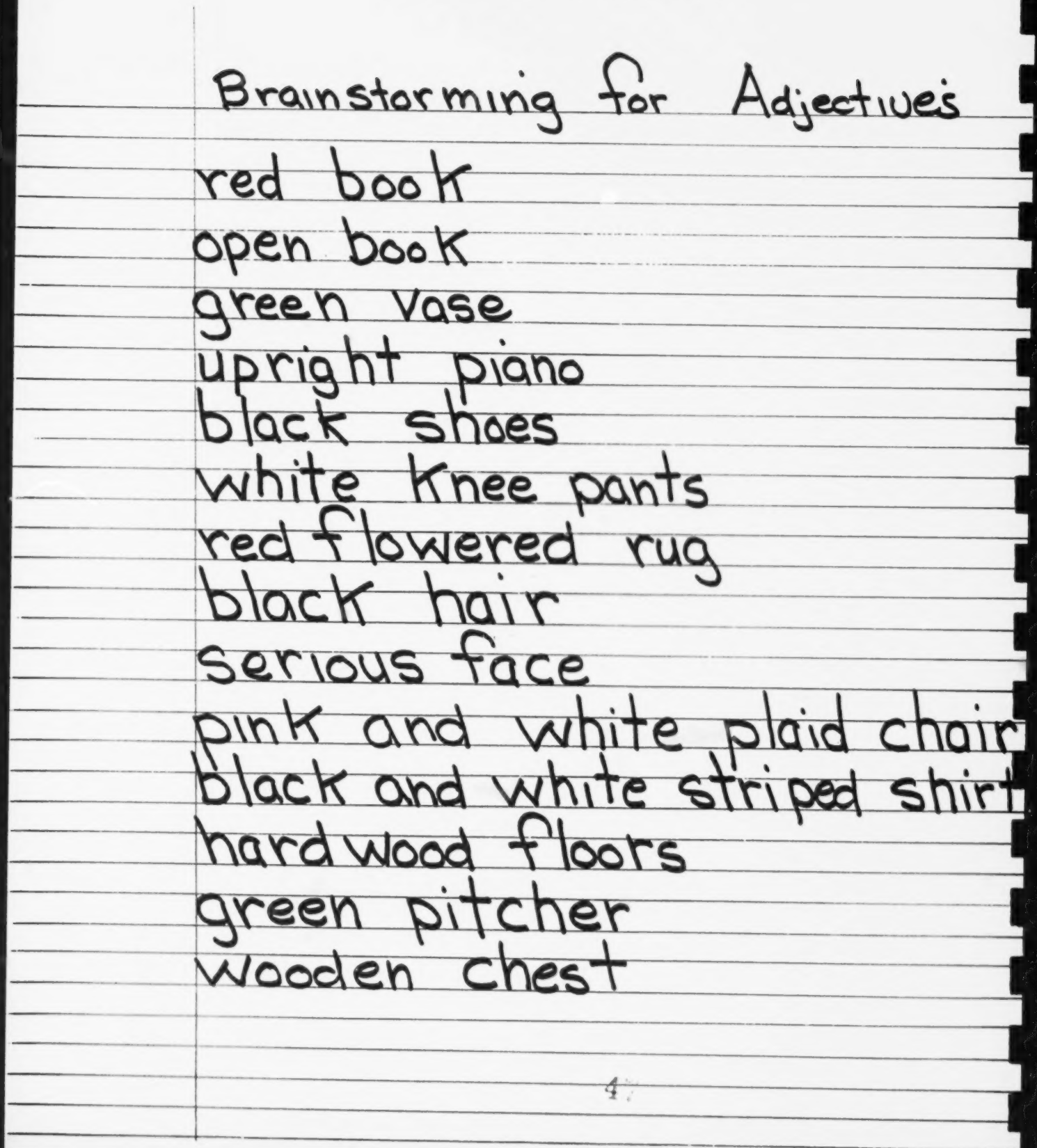
OBJECTIVE: While the teacher (T) records the Ss' response on chart paper, they will volunteer nouns which identify items in the picture.

MATERIALS: Print of Matisse's picture, colored pens, 24" x 36" lined chart paper, pointer, masking tape.

PRODUCT: Figure 3:2a (Brainstorming for Nouns).

T's ACTION	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"What did we talk about yesterday?"		
Tapes up 24x36 paper. Tapes up picture.	1. "Look at the picture. What do you see?"	(listening)	5
	2. "Write the English words for what you see. Don't worry about spelling."		
Models procedure by writing one or two nouns on the chart.		Reflect;Write (writing)	5
Writes list Ss do not see.	3. "Read your list to one other S. Change roles. Have that S read his list to you."	Pair work (speaking)	5
	4. "What are some words you've written?"	Whole class	15
Writes words Ss say on chart paper. Adds words Ss have ignored. Figure 3:2a.	"Let's read what's on the chart."	(reading)	
Clarifies unknown words & pronunciation.			
TOMORROW	"... more brainstorming."		
FEEDBACK	"Any trouble today?"		

FIGURE 3.2b
BRAINSTORMING FOR ADJECTIVES



LESSON THREE

BRAINSTORMING FOR ADJECTIVES

Elicit adjectives from the Ss to describe the picture.

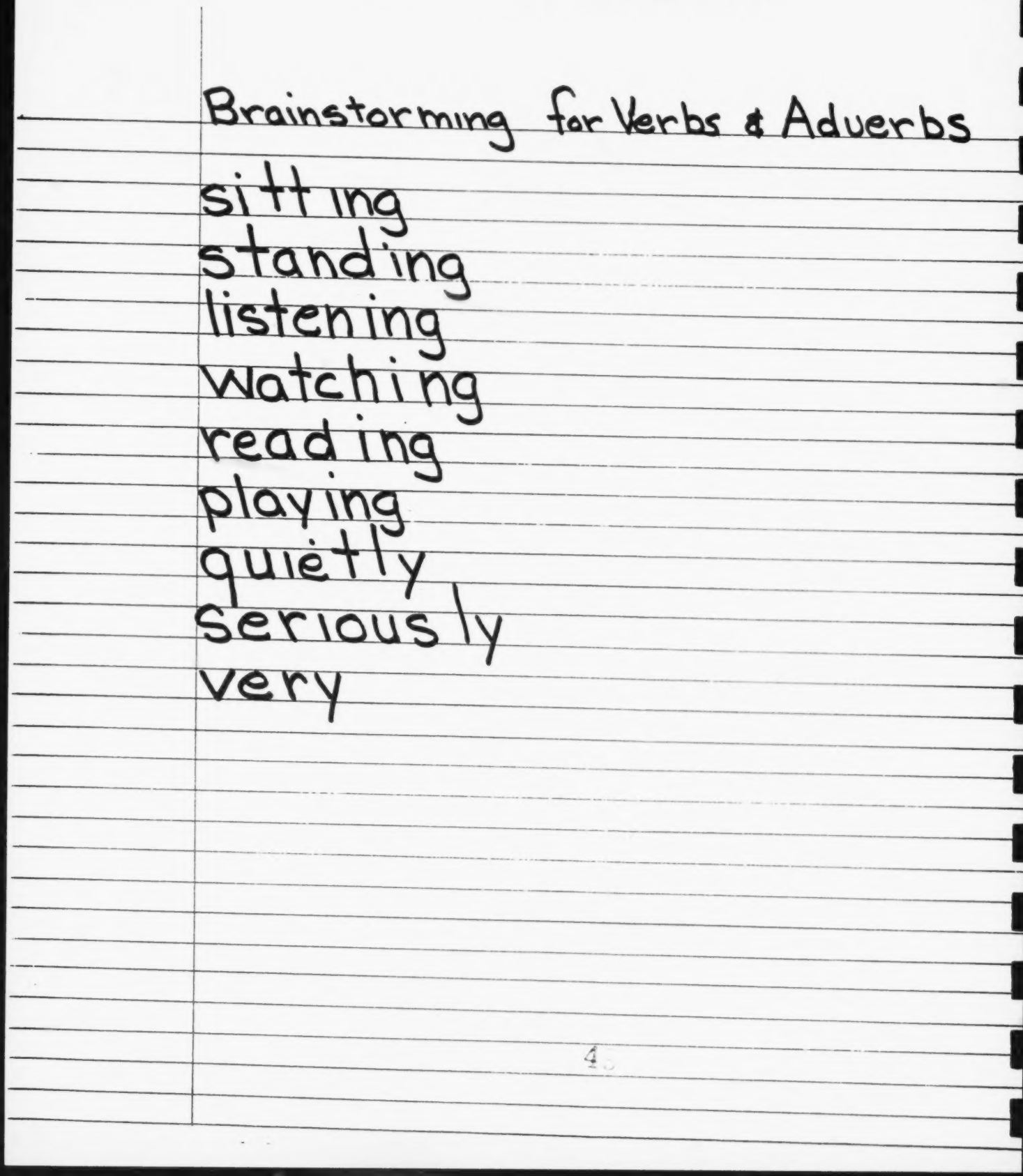
OBJECTIVE: After reading the vocabulary chart obtained in Lesson Two, the Ss will suggest additional words to further describe the nouns on Figure 3:2a.

MATERIALS: Matisse print, Chart I, blank chart paper, pointer, pens, tape.

PRODUCT: Figure 3:2b (Brainstorming for Adjectives).

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"Who'll read yesterday's brainstorming list?" "Any words to add?"		
Puts up blank chart. Adds words to those obtained in Lesson Two.	1. "Can we put new words in front of words listed on yesterday's chart? For example, what else could we say about the book?"	"Red" "Open"	5
Writes:"red book," "open book" on chart.	2. "Think. Then write down any words you might add to other words."	Reflect;Write	5
Writes list Ss do not see.	3."Read your list to someone. Let that S read his list to you."	Pair work	5
	4. "We can write OPEN book, RED book. What other words can we add adjectives to?"	Whole class	15
Writes words & phrases on chart. Adds words from own list (Figure 3:2b).	"What do we have?"	Read chart	
TOMORROW	"... brainstorming."		
FEEDBACK	"How'd the lesson go?"		

FIGURE 3.2c
BRAINSTORMING FOR VERBS AND ADVERBS



LESSON FOUR

BRAINSTORMING FOR VERBS AND ADVERBS

Elicit verbs and adverbs from the Ss.

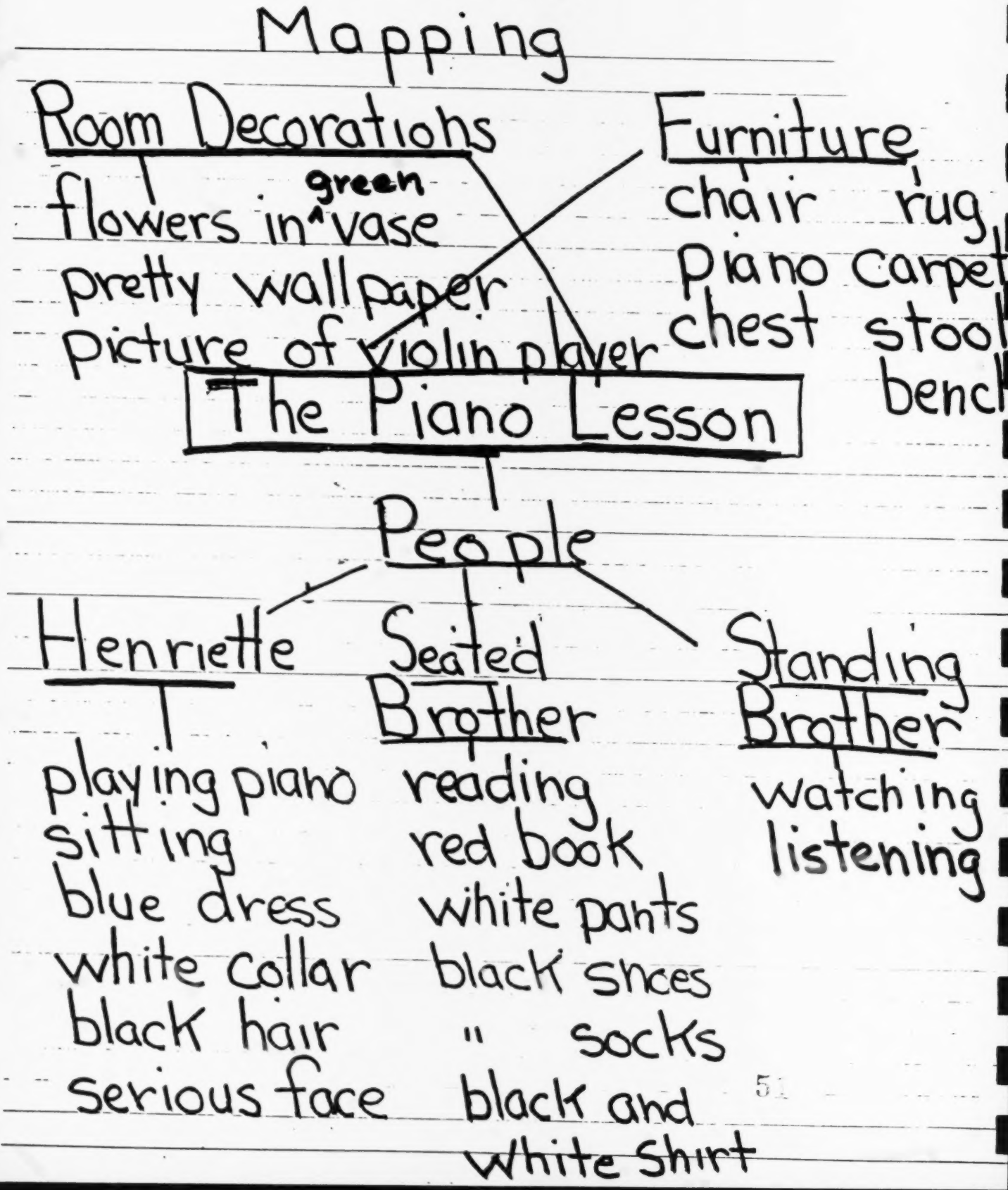
OBJECTIVE: During a discussion of what the people in the Matisse print are doing, the Ss will cite verbs and adverbs that further describe the picture.

MATERIALS: Matisse print, Figure 3:2a & b, blank chart paper, pointer, pens, tape.

PRODUCT: Figure 3:2c (Brainstorming for Verbs & Adverbs).

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"Read over the two brainstorming lists."	Read aloud	5
Puts up blank chart.	1. "Look at Matisse's picture. What more could you say about what the people are doing?"	"Henriette's playing the piano." "She's sitting."	2
Writes "Henriette's playing the piano," "She's sitting" on the blank chart.	2. "Think. Then write down any new verbs that describe what people are doing."	Reflect; write	3
Writes a list unseen by Ss.	3. "Read what you wrote to another S."	Pair work	5
	4. "Look at what you've written. What else can we add to the chart after `She's sitting?'"	Whole class	10
Adds verbs\adverbs to chart (Figure 3:2c).			
TOMORROW	"... we'll categorize brainstorming words."		
FEEDBACK	"Did you learn anything?"		

FIGURE 3.3
MAPPING



LESSON FIVE [3]

MAPPING

Help Ss put words into categories.

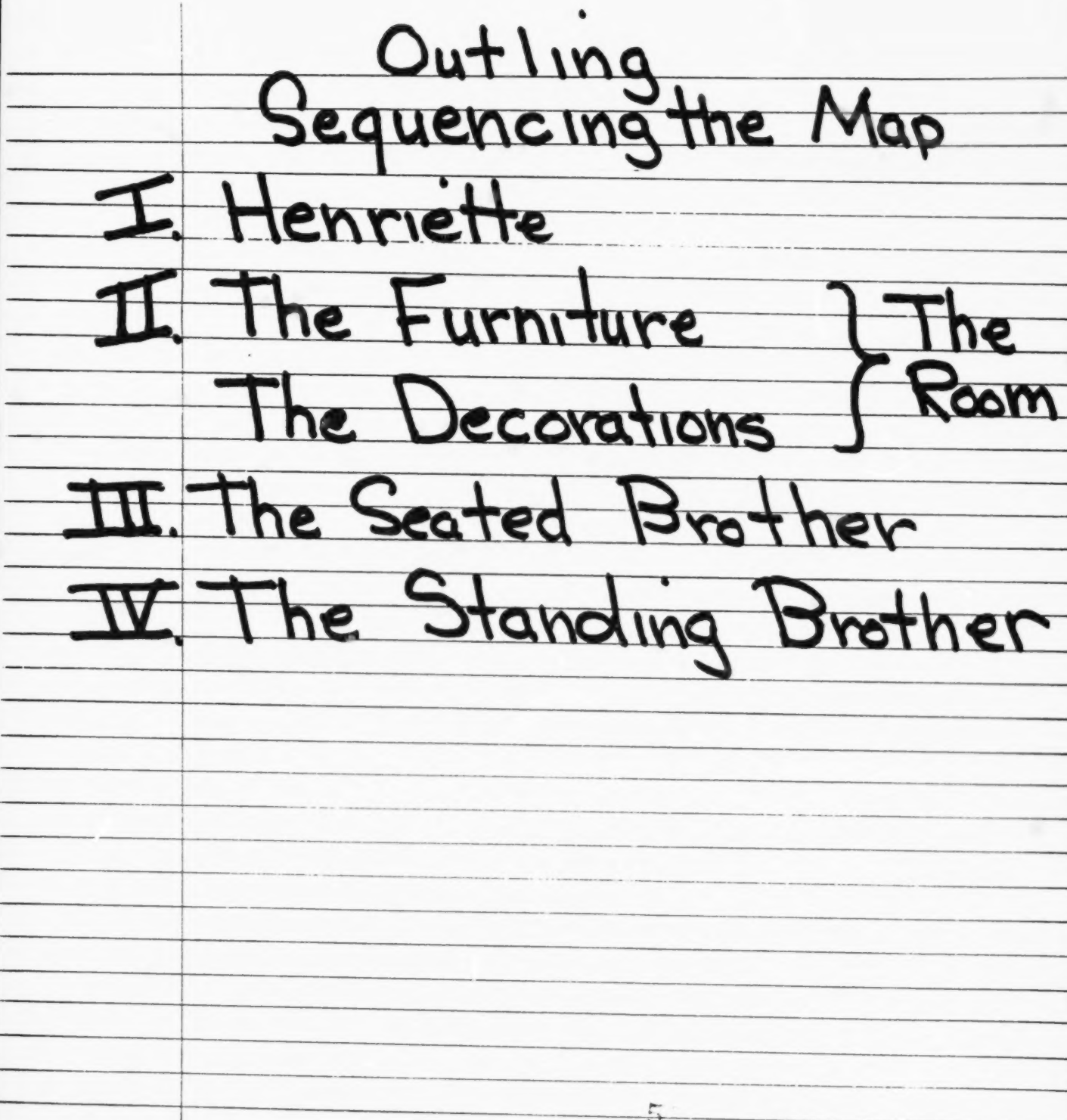
OBJECTIVE: Using Figures 3:2a, b, & c, the Ss will determine words which can be grouped together.

MATERIALS: Matisse print, Figures 3:1, 3:2a-c, chart paper, pointer, pens, tape.

PRODUCT: Figure 3:3 (Mapping).

T's ACTIONS	T's WORDS	S's RESPONSE	TIME
REVIEW QUESTION	"Anything to add to the three brainstorming lists?"		
	1. "What words can be be grouped together? How are 'chair' & 'piano' alike?"	"...furniture"	5
Writes The Piano Lesson in the middle of a new chart. Then, in another area of the chart, lists "piano" & "chair" under "furniture" (Figure 3:2c).	2. "What else can we add? Think about it. Add."	Reflect;Write	2
Writes a list unseen by Ss.	3. "Share what you have."	Pair work	3
	4. "What words do you have listed under furniture?"	Whole class	5
REPEAT 4 STEPS:	1.[2] "What other words can be put together in a group?"		
	2. "Think about it."	Reflect;Write	5
	3. "Share."	Pair work	5
	4. "What do you have?"	Group work	10
Add categories to map (Figure 3:3).			
TOMORROW	"... we'll put these categories in a sequence for our composition."		
FEEDBACK	"Did you like the lesson?"		

FIGURE 3.4
OUTLINING
SEQUENCING THE MAP



LESSON SIX

ORDERING THE MAP (OUTLINING)

Put the categories into a sequence.

OBJECTIVE: Using the categories obtained on Figure 3:3, the Ss will arrange them in an order which will be used as an outline in writing.

MATERIALS: Matisse print, Figures 3:1, 3:2a-c, & 3:3, chart paper, pointer, pens, tape.

PRODUCT: Figure 3:4 (Outlining).

T'S ACTIONS	T'S WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"What were the categories we had on the map?"		
Writes the categories on the BB.	1. "If you were going to use these to describe the picture which would you put first? What next?" "Take a minute to decide what order you'd use."		
T writes his order which Ss do not see.	2.	Reflect;Write	5
	3. "Share."	Pair work	5
	4. "What did you put first?"	Whole class	20
Writes the sequences obtained. Tallies results on BB. Selects top three for first paragraphs of composition (Figure 3:4).			
TOMORROW	"... we'll write about The Piano Lesson."		
FEEDBACK	"How'd you like today's lesson?"		

FIGURE 3.5 ~
DICTATION

The Piano Lesson

Henrietta is playing the piano. Her father is a famous painter She is sitting on a stool. Her dress is blue. The collar is white. She has black hair and a serious face.

The room is very beautiful. There is a red-flowered rug and a pink and white plaid chair. There are four drawers in the wooden chest. The expensive, upright piano is shiny.

LESSON SEVEN

DICTATION

Write the first draft of the composition.

OBJECTIVE: Using categories I and II of the outline obtained in Figure 3.4, the Ss will dictate two paragraphs describing The Piano Lesson.

MATERIALS: Figures 3:1 through 3.4, chart paper, pointer, pens, tape.

PRODUCT: Figure 3:5 (Dictation).

T's ACTIONS	T's WORDS Ss'	RESPONSE	TIME
REVIEW QUESTION	"What order did you use to describe the the picture?"	"Henriette, the room, the seated brother, the standing one."	
	1. "We'll use this order in writing. Paragraph one will describe Henriette. What could be said first?"		
	2. "Think a minute. Then you write a possible beginning."	Reflect:Write	5
	3. "Share."	Pair work	5
	4. "What do you think would be a good way to start?"	Whole class	20
Records what Ss say on the chart.	"What could be said next about them?"		
Completes first paragraph (Figure 3:5).	"How can we begin to describe the room in the next paragraph?"		
Records Ss' responses on Figure 3:5.	"What else could be put in this paragraph?"		
TOMORROW	"... draft writing."		
FEEDBACK	"How'd it go today?"		

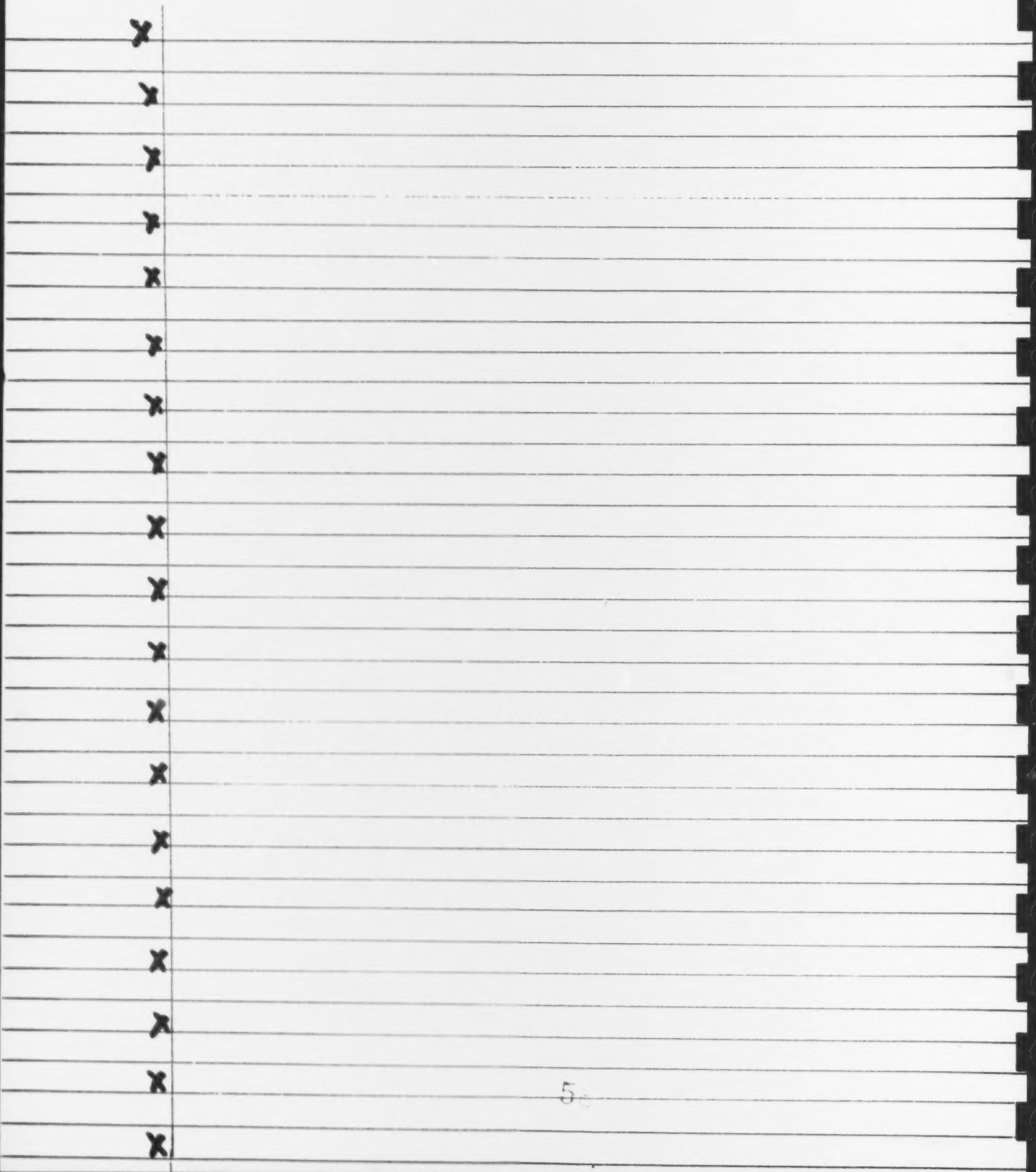
FIGURE 3.6b
COPYING THE TEXT
FIRST DRAFT

The Piano Lesson

Henriette is playing the piano. Her father is a famous painter. She is sitting on a stool. Her dress is blue. The collar is white. She has black hair and a serious face.

The room is very beautiful. There is a red-flowered rug and a pink and white plaid chair. There are four drawers in the wooden chest. The expensive, upright piano is shiny.

FIGURE 3.6a
X-ING EVERY OTHER LINE



LESSON EIGHT

THE FIRST DRAFT

Have Ss copy the LEA chart (Figure 3:5).

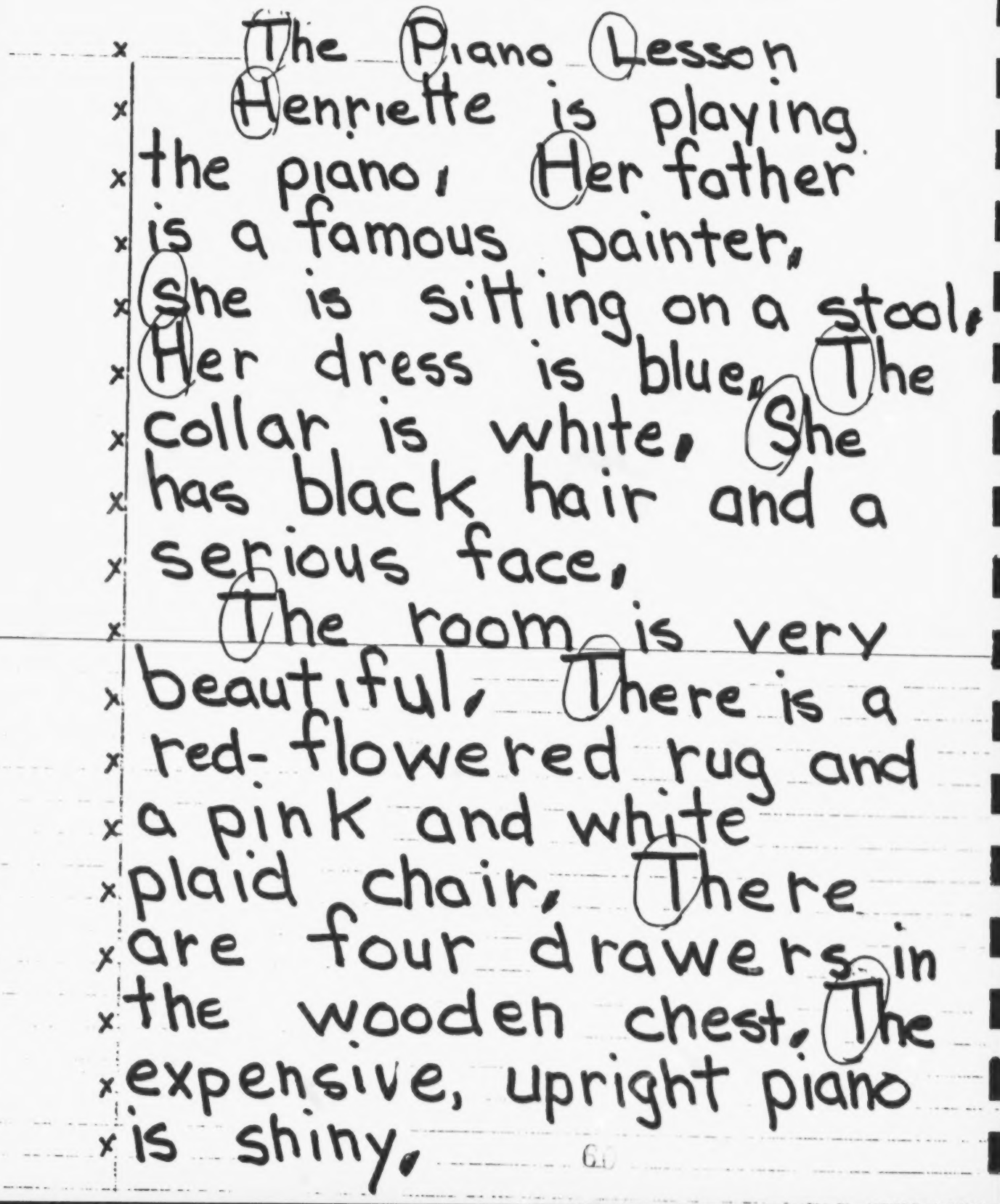
OBJECTIVE: Writing only on every other line, the Ss will transcribe "The Piano Lesson" from the chart to create their first draft.

MATERIALS: Figures 3:1 through 3:5, chart paper, pencils, looseleaf paper, pens, tape.

PRODUCT: Figure 3:6a (x-ing Every Other Line) and Figure 3:6b (Copying the Text; First Draft).

T's ACTION	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"Who"ll read the chart?"	Speaking Reading	5
Distribute looseleaf. Tape up clean chart paper. Draw a margin on it with a red pen. Put an x on the title line; then on every other line (Figure 3:6a).	"Make x's on your paper. Put them in as I do on the chart."	Listening	5
	"Copy the chart. Skip lines when you copy it. The x's will help you remember to write on every other line."	Writing	20
Makes a new copy of "The Piano Lesson," skipping lines (Visual 3:6b).			
TOMORROW	"... we'll work more on these drafts."		
FEEDBACK	"What did you think of today's class?"		

FIGURE 3.6c
DARKENING END PUNCTUATION; CIRCLING CAPITAL LETTERS


The Piano Lesson
Henriette is playing the piano. Her father is a famous painter. She is sitting on a stool. Her dress is blue. The collar is white. She has black hair and a serious face.
The room is very beautiful. There is a red-flowered rug and a pink and white plaid chair. There are four drawers in the wooden chest. The expensive, upright piano is shiny.

LESSON NINE

EDITING: CAPITALIZATION AND END PUNCTUATION

Show Ss one way to check for errors in capitalization and end punctuation.

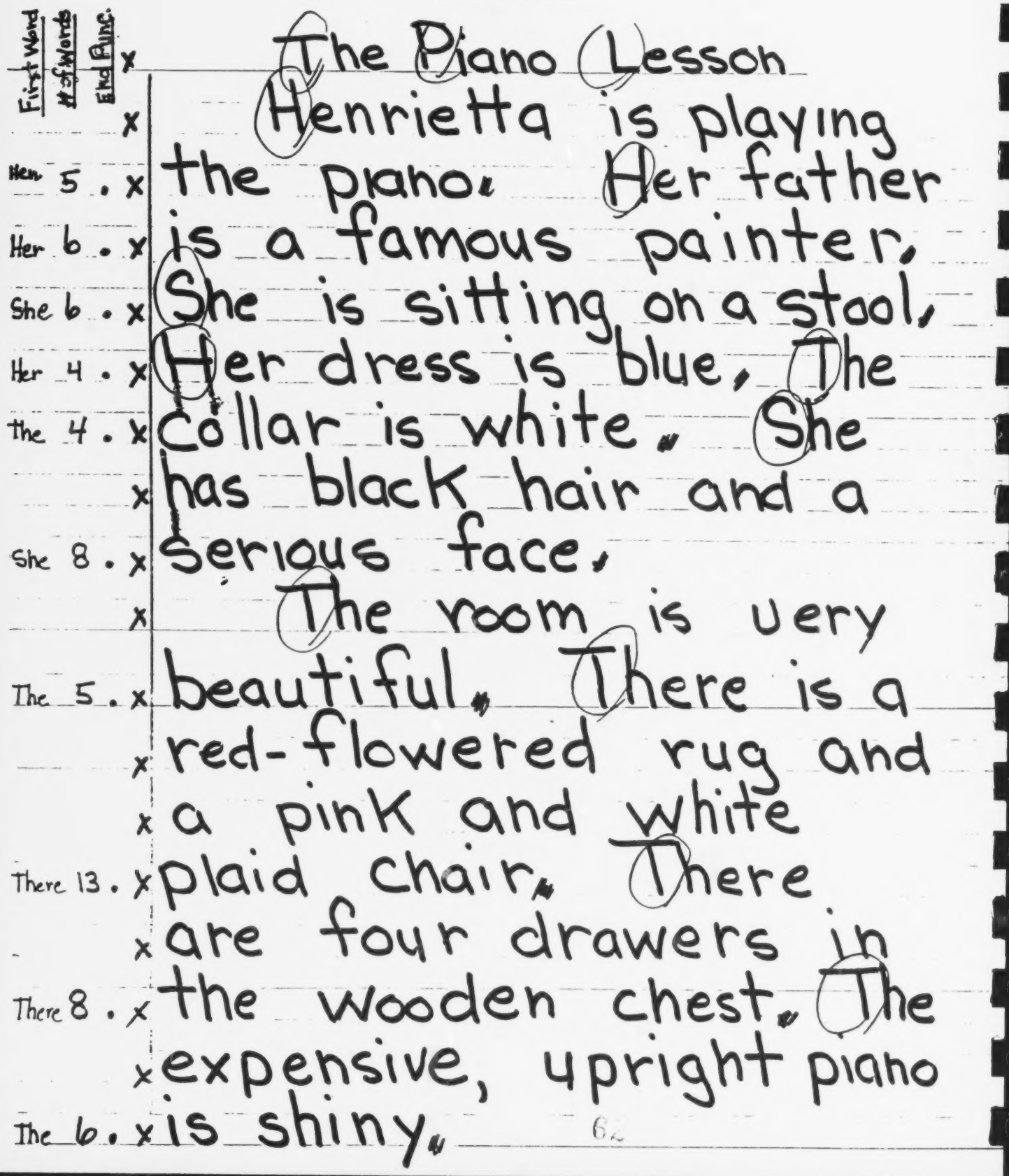
OBJECTIVE: Using their copy of Figure 3:6b (draft one), the Ss will darken all end punctuation and circle the first letter of the word following, checking to see that the word begins with a capital letter.

MATERIAL: Figure 3:6b, Ss' drafts, and writing materials.

PRODUCT: Figure 3:6c (Darkening End Punctuation & Circling Capital Letters).

T's ACTION		T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION		"Who wants to read the draft you wrote?" "Find the first period. Darken it like this."		
Darkens first period on Figure 3:6b.	1.	"Go through your draft darkening all the end punctuation."		
	2.	"Every sentence should begin with a capital letter. Circle the first capital letter."	Reflect;Write	5
Circles first capital letter on 3:6b.	1.	"Circle all the capital letters in your draft."		
	2.		Reflect;Write	7
	3.	"Compare your work to someone else's."	Pair work	8
Darkens end punctuation and circles capital letters on chart (Figure 3:6c).	4.	"Let's enter what you have on the chart."	Whole class	10
TOMORROW FEEDBACK		"... more on the drafts." "Any difficulties today?"		

FIGURE 3.6d
MARGIN CHECK


First Word
# of Words
End Punc.
The Piano Lesson
Henrietta is playing
Hen 5 . x the piano. Her father
Her 6 . x is a famous painter.
She 6 . x She is sitting on a stool.
Her 4 . x Her dress is blue. The
The 4 . x collar is white. She
x has black hair and a
She 8 . x serious face.
x The room is very
The 5 . x beautiful. There is a
x red-flowered rug and
x a pink and white
There 13 . x plaid chair. There
x are four drawers in
There 8 . x the wooden chest. The
x expensive, upright piano
The 6 . x is shiny.

LESSON TEN

EDITING: MARGIN CHECK

Teach the "margin check."

OBJECTIVE: Using their drafts, the Ss will enter the correct data for each sentence in a column in the margin.

Materials: Figure 3:6c, Ss' drafts, writing materials. T

PRODUCT: Figure 3:6d (Margin Check). I

M

T's ACTIONS	T's WORDS	Ss' RESPONSE	E
REVIEW QUESTION	"Who'll read the draft you copied yesterday?"		
	"What's the punctuation at the end of the first sentence?"	"A period."	
	"Right. I'm going to copy that period on the same line but put it in the margin. Then I'm going to write 'End Punc' in the upper left corner."		
Makes entries (Visual 3:6d).	1. "Go over your draft. Copy the punctuation of each sentence in the margin."		
	2.	Reflect;Write	2
	3. "Check with others."	Pair work	3
	4. "Let's enter what you have on the chart."	Whole class	5
Inserts punctuation in margin of 3:6d.			
	"Count the words in the first sentence. Put that number next to the period in the margin. Write '# of words' in the upper left margin."		

LESSON NINE (CONT.)

Makes entry (3:6d).	1. "Count words in each sentence. Write the number in the margin."		
	2. "What's the first word in the first sentence? Write it in the margin. Write `First Word' in the upper left margin."	Reflect;Write	3
Makes entry (3:6d).	1. "Write the first word of each sentence in the margin."		
	2.	Reflect;Write	3
	3. "Check your drafts with someone else."	Pair work	4
	4. "Let's put what you have on the chart."	Whole class	5
Completes margin check.			
TOMORROW	"... more writing."		
FEEDBACK	"How'd the class go?"		

FIGURE 3.8
NEW SENTENCES

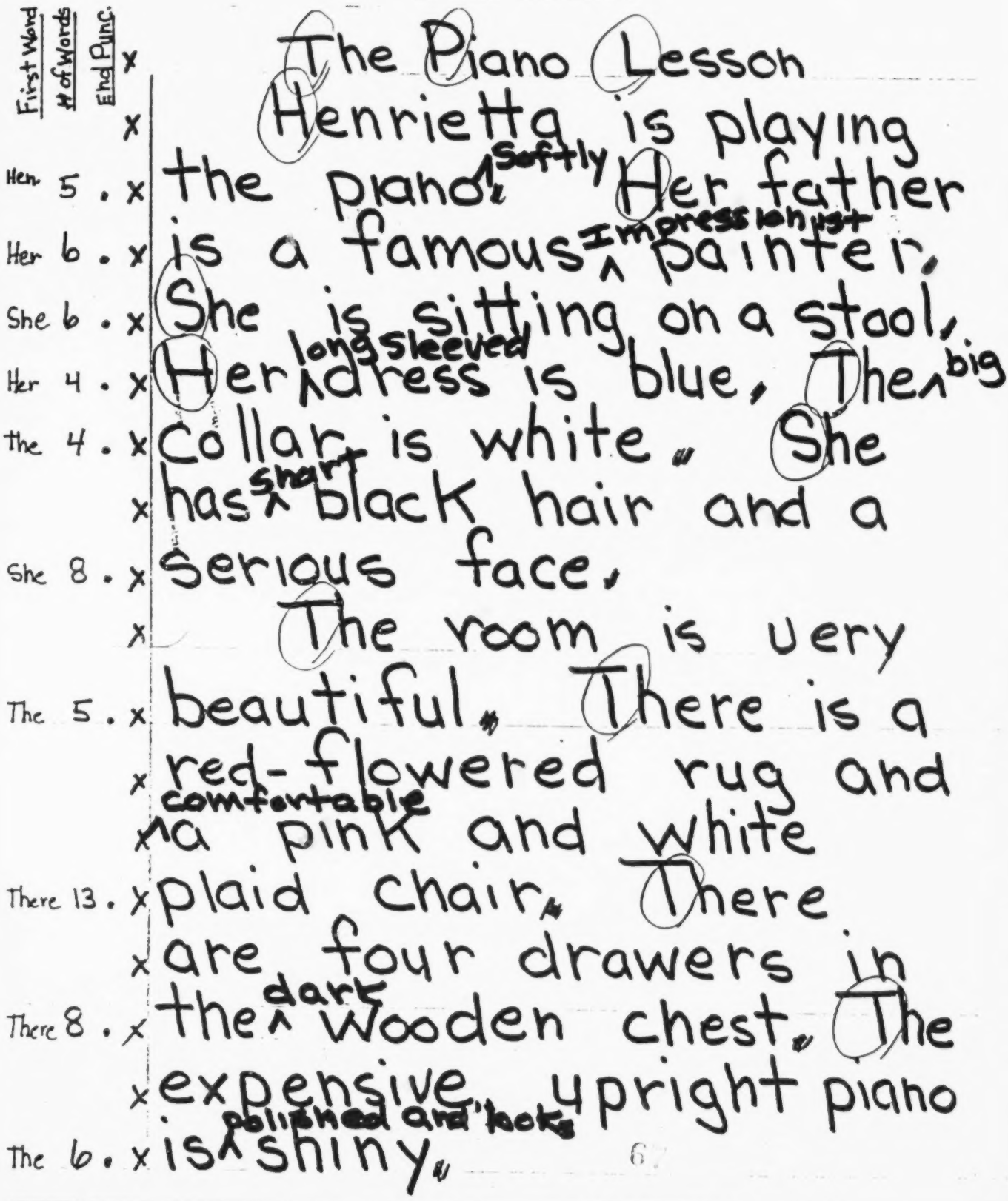
It's a warm summer day.
Henrietta always plays the piano for her family.
Her fingers are touching the white keys.
Her hands are on the keyboard.
Her eyes are on the sheet music.
Her short hair is parted in the middle.
She likes giving piano lessons.
There is a vase of flowers on the piano.
It's a nice room.
The door is closed.
The furniture is very nice.
The floors are hardwood.
The colors are different.
There is a picture of a violin player on the wall.

FIGURE 3.7b
NEW VOCABULARY WORDS

New Vocabulary Words

softly
round
long sleeved
big
Impressionist
comfortable
dark
polished
easy chair
patterns
colored
touching
burgundy
brown
gold
keyboard
bouquet
violet
little
young
small
purple
sad
keys
happily
quiet
nice

FIGURE 3.7a
MODELED INSERTIONS


First Word
# of Words
End Punc.
The Piano Lesson
Henrietta is playing
Hen 5 . x the piano softly. Her father
Her 6 . x is a famous Impressionist painter.
She 6 . x She is sitting on a stool.
Her 4 . x Her long sleeved dress is blue. The big
The 4 . x collar is white. She
x has short black hair and a
She 8 . x serious face.
x The room is very
The 5 . x beautiful. There is a
x red-flowered rug and
x a comfortable pink and white
There 13 . x plaid chair. There
x are four drawers in
There 8 . x the dark wooden chest. The
x expensive upright piano
The 6 . x is polished and looks shiny.

LESSON ELEVEN

PERSONALIZING THE DRAFT

WORDS AND SENTENCES

Add a task so that Ss can individualize their drafts.

OBJECTIVE: By adding additional vocabulary words and one sentence, the Ss will expand their drafts.

MATERIALS: Chart 3.6b, drafts, blank chart paper, pens, tape.

PRODUCT: Figure 3:7a (Modeled Insertions), Figure 3:7b (New Vocabulary Words), & Figure 3:8 (New Sentences).

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"Why do a Margin Check?"		
	1. "Use this symbol, ^, to add five new words to your draft. Skipping lines left room. Use 'invented' spelling."		
Models, using ^'s on draft (3.6b) inserts words (Figure 3.7a).			
	2.	Reflect:Write	5
	3. "See what someone else added."	Pair work	5
	4. "What new words did you get?"	Whole class	5
Writes title, "New Vocabulary Words," on chart & records Ss' words (Figure 3:7b).			
	1. "Add one sentence to each paragraph. For example, in paragraph one, tell more about Henriette."		
	2.	Reflect:Write	5
	3. "Share what you have."	Pair work	5
Records Ss' sentences (Figure 3:8).	4. "What sentences did you add?"	Whole class	5
TOMORROW	"... you'll add a paragraph to your draft."		
FEEDBACK	"How'd it go today?"		

LESSON TWELVE

PERSONALIZED DRAFT

ADDING A NEW PARAGRAPH

Have Ss add their own paragraph to the draft.

OBJECTIVE: Using their drafts of The Piano lesson, the Ss will write a third paragraph, writing first in their native language and then translating into English.

MATERIALS: Ss' drafts, Figures 3:1 through 3:8.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"We need two Ss to read their drafts."	Ss read aloud	
	"How are the two drafts different?"		
	"Look at the picture of The Piano Lesson again. There is something I didn't tell you. Someone else is in the house. That person is on the other side of the door."		
	1. "Add a paragraph to your draft telling about the person."		5
Writes with the Ss.			
	2.	Reflect;Write	5
	3. "Read your paragraph to someone."		5
		Pair work	
	4. "Let's hear what you've written."	Whole class (Some Ss read their paragraphs aloud).	15
TOMORROW	"... you'll help each other make better paragraphs."		
FEEDBACK	"Did you like having others read their work aloud?"		

LESSON THIRTEEN

CONFERENCE: THE RESTATEMENT

Divide Ss into "readers" and "listeners." Have listeners focus on "what" is being read by restating to the reader what he has said.

OBJECTIVE: After listening to a writer read his work, the S will restate in his own words what the reader said.

MATERIALS: Ss' and T's drafts.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW QUESTION	"I wrote a paragraph too yesterday. I'll, read it. You listen. Jose, listen carefully. I want you to repeat what I read."		
Reads his paragraph.			
	"Jose, restate what I've just read."	S restates.	10
Confirms or refutes S's restatement.	1. "Reread your paragraph silently. Underline the sentence you like best."		
	2.	Reflect;Write	5
	3. a. "Read your paragraph to another S, who will listen, then repeat, as closely as possible, what you said."	Pair work	5
	b. "Change roles. Now let the listener read his own paper."	Pair work	5
	"How did it go? Could the listener repeat what you said? Did he comment on the sentence earmarked as your best?"	Whole class	10
TOMORROW	"... you'll see how to make your paragraph better."		
FEEDBACK	"How'd things go today?"		

FIGURE 3.9
CONFERENCE DIALOGUE

Conference Dialogue

Reader Asks	Listener Asks
Can you restate what I've read?	
	1. Is that what you said?
	Can you:
	2. Add anything?
	3. Delete anything?
	4. Move words or sentences to a better place?

LESSON FOURTEEN

CONFERENCE: MODELING THE QUESTIONS

Demonstrate a conference dialogue, or ritual, that will enable Ss to see how best to revise their drafts.

OBJECTIVE: After reading his paper, the S, prompted by the listener, will ask himself three specific questions.

MATERIALS: Ss' drafts and clean chart paper. T

PRODUCT: Figure 3:9 (Conference Dialogue). I

T'S ACTIONS	T's WORDS	Ss' RESPONSE	M E
REVIEW QUESTION	"Can you restate again what I read yesterday?"		
Writes "READER" to head column. Under it, "Restate what I read." Points to chart & reads (Figure 3:9).	"Restate what I read."	S paraphrases	9
	Confirms or refutes S. "I'll ask 3 questions."		
In left column writes: "Should I: 1. add anything? 2. delete anything? 3. move anything?" Points to 1 in the left column (3.9).	"Should I add anything?	"Yes, maybe ..." or, "No, ..."	7
Points to 2.	"Should I delete anything?"	"You might take out..." or, "No."	7
Points to 3.	"Should I move anything?"	"No, it must be in that order," or, "Yes, ..."	7
TOMORROW FEEDBACK	"...you'll ask questions" "What'd you like today?"		

LESSON FIFTEEN

CONFERENCE QUESTIONS

STUDENT DIALOGUE

Have the Ss enact the conference dialogue.

OBJECTIVE: After viewing two Ss model a conference, a S will ask another the scripted conference questions (Figure 3:9). T

MATERIALS: Ss' drafts and Figure 3:9. I

T's ACTION	T's WORDS	Ss' RESPONSE	M E
REVIEW Points to Questions 1, 2, & 3 in left column.	"What three questions did I ask yesterday?" "We need two Ss to demonstrate a conference."	Two volunteers model, switch roles; repeat.	12
	1. "Take a minute. Ask yourself: Can I make my writing better by adding, taking away, or changing anything?"		
	2.	Reflect;Write	3
	3. "Pair up for a a conference. Use the chart (Figure 3:9) to help you."	Pair work	12
	4. "What are some changes made in your papers?"		
		Whole class	3
TOMORROW FEEDBACK	"... on to draft two." "Did today's class help with your composition?"		

LESSON SIXTEEN

REVISION: DRAFT TWO

Have Ss make revisions of their drafts.

OBJECTIVE: Using the feedback from Lesson Fifteen and employing techniques learned in setting up papers for a draft, the Ss will revise their drafts making additions, deletions, and changing the sequence.

MATERIALS: Ss' drafts.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW	"What are some changes you've decided to make on your compositions?"		
	"Take a clean sheet of looseleaf, x every other line, and begin to re-write your paper making the changes you've decided would improve it."	Reflect:Write	15
	"When you've rewritten it, read it to someone."	Pair work	10
	"Share some of the changes you've made."	Class share	5
TOMORROW	"... you'll edit."		
FEEDBACK	"How'd the revision go?"		

LESSON SEVENTEEN

EDITING THE FINAL DRAFT

Have Ss edit their final draft.

OBJECTIVE: Using techniques learned in Lessons Nine and Ten, the Ss will darken end punctuation, circle capital letters, and use the margin check to edit their drafts.

MATERIALS: Ss' writing materials.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW	"What two things did you do before you did the margin check?" "Why would I want you to darken the end punctuation?" "Why would I want you to circle the capitals?" "What three things were involved in the margin check?" "How can doing the margin check help make your writing better?"		10
	1. "This is editing. Take a few minutes to edit your final draft."		
	2.	Reflect;Write	8
	3. "Show your editing to someone else. Does he agree with what you have?"	Pair work	8
	4. "What suggestions did your partner make?"	Whole class	4
TOMORROW	"...You'll proofread your final copy."		
FEEDBACK	"Did today's class help you make your paper better?"		

LESSON EIGHTEEN

FINAL COPY: PROOFREADING

Ss will write and proofread their final copies.

OBJECTIVE: After writing the final copy of their papers, Ss will proofread them before submitting the compositions. T

MATERIALS: Ss' writing materials and clean chart paper. I

T's ACTIONS	T's WORDS	Ss' RESPONSE	M E
REVIEW	"Can skills used here help outside class?"		
	1. "Write your final copy. Don't skip lines. Write in ink."		
	2.	Reflect;write	10
Writes own final copy on a chart.	1. "Proofread your copy. If you made an error, draw a single line through it. Write the correction above."		
Models a correction on the chart.	2	Reflect;read	5
	3. "Exchange & proofread each other's papers. If an error is found, tell the writer. Let HIM make corrections.	Pair work	10
	4. "Choose a favorite part to read aloud."	Whole class	5
TOMORROW	"...you'll see your work typed & bound.		
FEEDBACK	"Anything good today?"		

LESSON NINETEEN

PUBLICATION

Read completed works with the Ss.

OBJECTIVE: After the Ss' writings have been typed up and bound, the Ss will cite specific instances in the writings which appeal to them or from which they can learn.

MATERIALS: A typed composition packet for each S, which contains all the completed compositions.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW	"You're compositions are typed. Lets read them."		
Distribute a packet containing a copy of Ss' & T's compositions to each class member.	1. "Now. Read all the writings. Mark places that are well written or that you like or want to comment on."		
	2.	Reflect;Write	12
	3. "Share your observations with someone."	Pair work	8
	4. "Read aloud some parts you feel are expressed well."	Group work	10
TOMORROW	"...we'll discuss your feelings about how we've gone about writing these papers."		
FEEDBACK	"Did you like the way class went today?"		

LESSON TWENTY

FEEDBACK

Find out how the Ss feel about the way composition writing was approached.

OBJECTIVE: During a discussion, the S will state what he felt was helpful in the writing process and what he felt was not.

MATERIALS: Ss' writing supplies.

T's ACTIONS	T's WORDS	Ss' RESPONSE	TIME
REVIEW	"Are you glad to be finished with your composition?" "As we continue to write it's good to look back and see what was helpful and what wasn't during this experience."		
	1. "Take a minute. Try to think of one or two things that you like about what we did and one or two you didn't. Jot them down."		
	2.	Reflect;Write	10
	3. "Share what you have."	Pair work	5
	4. "Let's see what you've come up with. I'm very interested in how you feel."	Whole group	15

CHAPTER FOUR

EVALUATION

Overview

Teaching must be effective. If it is not, the class is a sham and the instructor and the students should not have come together in a classroom. It is, therefore, essential to determine if, in fact, the students are learning. For this reason there must be evaluation.

When I use the term "evaluation," I equate it with a ruler which is used to determine if learning has taken place in any one class or at the end of a unit. I am not using the term, then, as it is used in placement to determine how much the students already know and to differentiate the abilities of one student from another. What I intend to determine is whether there is a change in the students' command of the language, in their use of it - in what they understand and in what they can produce - and in

their approach to learning it.

I also intend that instructors use the term in regard to themselves so that they can appraise their effectiveness within the classroom. Evaluation, therefore, will focus on the instructor's performance and the students' growth.

The Instructor's Performance: Obtaining Feedback

One effective way for instructors to evaluate their performance is to ask the students. Often teachers don't. Students come to classes with certain expectations - many, of course, invalid - but too often those expectations, which are the prime reason for their presence in the classroom, are not addressed and, therefore, never realized. Trusting the students to determine if their legitimate goals are being addressed is essential not only in teacher-student rapport, but in effective curriculum development and in implementing good teaching techniques. To correctly assess effectiveness, an instructor must obtain responsible student feedback.

With this in mind, I have indicated a place at the end of each of the lessons in Chapter Three to solicit, however briefly, the students' response to the lesson. I have also set aside Lesson Twenty for feedback on the whole writing unit.

It is important that the instructor intend to act on the feedback received from the students. Otherwise, it merely satisfies his curiosity in affirming or refuting what he had already determined about the worth of a lesson. For example, it is reassuring to know a class is good, but an effective instructor will determine why it was a superior session and be determined to include those elements that set it apart in other classes he teaches. Obviously, this is as essential with a class that fails. To be able to act on what the students say, it is necessary for the instructor to come to the feedback session with careful questions that will elicit the reasons underlying the failure or success of a specific lesson. In addition, a teacher must

establish a relationship with the students which is not shackling so they are free to be open about what they feel has failed within the lesson.

If the feedback is to be helpful, the instructor has to perceptively evaluate it. Often, determining why it was offered can enable him to make a correct assessment. Instructors will find that feedback is repeatedly student-specific, in the sense that it is true for one student but not for another, and it is sometimes invalid, frequently being peer-driven, sometimes the expression of students' inadequacies or resentments. It is essential that the teacher be perspicaciously aware of this and filter out inappropriate feedback. The better the student-teacher relationship, the less of this type of invalid response there will be. Yet another caution is against the dependent students who mouth only platitudes, afraid to offend or eager to seek teacher approval. Feedback of this type is as unhelpful as that coming from negative students.

Once the instructor has realized that one of the best ways to assess his teaching is to solicit feedback from his students, he must decide <u>how</u> he is

going to do it. There are two essential elements he must make decisions about: he must determine the type of questions he will pose to obtain the feedback, and he must prepare his response to what the students might say during the feedback session.

In general, two types of questions can be asked: open-ended or focused. One of the positive aspects of open-ended questions is that they give the students the opportunity to bring up facets of the lesson and various points in presentation that need clarification or special consideration. The instructor may be unaware of these areas of weakness and therefore would never ask for evaluation in them or even phrase a feedback question around them. Consequently, the teacher might obtain suggestions and good criticism that a pointed question would never produce. The disadvantage in this type of questioning is that the instructor has relinquished control of what is being discussed. Consequently, he might obtain many negative responses he could have difficulty

accepting. He could also focus attention on and elicit comments about areas he is already aware need improvement, is working on, and is not yet prepared to discuss with the class. If an instructor has trouble handling criticism, in separating himself from his teaching, in distinguishing being liked from being a good teacher, or if the students are likely to respond irresponsibly, it is better to keep the questions focused.

With young or immature students it is possible to draw up an agreement that will help the students respond in a positive way so they don't make statements that can't be helpful: "That was a lousy lesson." They can be taught to focus on one thing that would have made the lesson better for them, avoiding statements that begin "You should" which immediately make the teacher defensive and polarize the class. Certain types of questions are at once open-ended, yet focused in this manner: "What is one thing that would have made the lesson clearer?" "What one thing in the lesson did you find most confusing?" "What questions do you still have?" "What was the best aspect of the lesson?"

The Instructor's Response: Receiving Feedback

The response to student feedback is crucial. If instructors are defensive, they cut off communication. Listening, cataloging, and accepting is the most effective way to keep authentic feedback coming. It is not easy to accept criticism and suggestions for improvement. It is best for the teacher to say little. There is a strong need to be defensive; the more an instructor says the more defensive he becomes. If there is a genuine reason to explain, it can be done at another time.

The Students' Growth: Giving Feedback

Students, too, need feedback so they can evaluate their progress. Too often teachers fail to communicate to the students that they are progressing and in just which areas progress is being made. When this occurs, language students, who often lack self-confidence because they focus on what they don't have right and on all they have to learn, feel a sense of failure and are

often unaware of progress they are making. The teacher, then, has a responsibility similar to that which he expects of students toward him: he must supply his students with feedback that is informative and constructive.

There are two ways in which this can be done: the instructor can have the students monitor their own progress each week in very specific ways, or he can make his response to specific instances of students' writing a general one. By using a "holistic" response in grading papers, the instructor insures that the emphasis is not on errors which exist in the papers but on the growth of the student which is inherent in the writing process.

Self-Monitoring by Students

If the instructor is aware of the student's developing language, he can have aspirations for that student which they share. Having the student monitor his own progress is a very effective motivational tool. One way I do this is by stapling a progress

FIGURE 4:1

STRUCTURED PROGRESS SHEET

PUPIL PROFILE CARD

Name _____ Date Entered Program _____

DEVELOPMENTAL LEVELS

SKILL AREAS

	I	II	III	IV	V	VI	VII	VIII
VOCABULARY	__ 1. People __ 2. School __ 3. Numbers: 1-10 __ 4. Colors __ 5. Body Parts Completed:	__ 1. People __ 2. School __ 3. Numbers: 11-20 __ 4. Animals: Pets __ 5. Food: Fruit and Vegetables __ 6. Shapes __ 7. Body Parts Completed:	__ 1. People: Occupations __ 2. Clothing and Accessories __ 3. Numbers: 21-100 __ 4. Animals: Farm __ 5. Food: Common __ 6. Food: Meals __ 7. Alphabet Completed:	__ 1. People: Occupations __ 2. Clothing __ 3. Numbers: Ordinals __ 4. Animals: Zoo __ 5. Food __ 6. Body Parts Completed:	__ 1. Transportation __ 2. Calendar: Days of Week __ 3. Toys __ 4. Animals: Wild __ 5. Household Items __ 6. Shapes Completed:	__ 1. Transportation __ 2. Calendar: Months of Year __ 3. Toys __ 4. House: Parts __ 5. Household Items __ 6. Tools Completed:	__ 1. Money __ 2. Time: Clock __ 3. Numbers: 101-1,000 __ 4. Animals: Marine __ 5. Miscellaneous Completed:	__ 1. People: Occupations __ 2. Calendar: Holidays, Festivals, Seasons __ 3. Time: Clock __ 4. Animals Completed:
FOLLOWING DIRECTIONS	__ 1. Spatial Concepts: Space Prepositions __ 2. Commands Completed:	__ 1. Spatial Concepts: Space Positions __ 2. Commands Completed:	__ 1. Spatial Concepts: Directionality on page __ 2. Commands Completed:	__ 1. Spatial Concepts: Directionality in Space __ 2. Commands __ 3. Comparative Concepts Completed:				
DESCRIPTIVE WORDS			__ 1. Adjectives __ 2. Feelings __ 3. Size __ 4. Opposites Completed:	__ 1. Adjectives __ 2. Quantity __ 3. Opposites Completed:	__ 1. Adjectives: Weather __ 2. Comparatives __ 3. Opposites Completed:	__ 1. Adjectives __ 2. Superlatives __ 3. Opposites Completed:	__ 1. Adjectives __ 2. Time Concepts __ 3. Opposites Completed:	
GRAMMATIC STRUCTURE		__ 1. Yes/No Response __ 2. Regular Plurals __ 3. Positive Statements __ 4. Pronouns: Subject Completed:	__ 1. Verbs: Present Progressive __ 2. Negative Statements __ 3. Mass Nouns __ 4. Conjunctions Completed:	__ 1. Verbs: Habitual Present __ 2. Questions: Present Tense __ 3. Contractions: Present Tense __ 4. Possessives __ 5. Irregular Plurals Completed:	__ 1. Verbs: Future Tense __ 2. Questions: Future Tense __ 3. Contractions: Future Tense __ 4. Pronouns: Possessive Completed:	__ 1. Verbs: Regular Past Tense __ 2. "Wh" Questions __ 3. Contractions: Past Tense __ 4. Pronouns: Object Completed:	__ 1. Verbs: Irregular Past Tense __ 2. Questions: Past Tense Completed:	__ 1. Verbs: Conditional __ 2. Verbs: Summary of Forms Completed:
ARTICULATION		__ 1. Consonant Sounds __ 2. Phrases Completed:	__ 1. Consonant Sounds __ 2. Sentences Completed:	__ 1. Consonants: Digraphs and Blends __ 2. Sentences Completed:	__ 1. Vowel Sounds __ 2. Sentences Completed:	__ 1. Auditory Discrimination Completed:	__ 1. Auditory Discrimination Completed:	IDEA Program Copyright, © 1976 by Ballard & Tighe
VERBAL EXPRESSION	__ 1. Greetings __ 2. Survival Responses Completed:	__ 1. Use of Present Tense __ 2. Questions: Spatial __ 3. Sharing of Personal Experience __ 4. Identification of Objects/People Completed:	__ 1. Conversation: Children __ 2. Survival Knowledge __ 3. Conversation: Telephone Completed:	__ 1. Descriptive Words __ 2. Questions: Present Tense __ 3. Riddles __ 4. Story Completed:	__ 1. Use of Future Tense __ 2. Questioning __ 3. Riddles __ 4. Story Sequence Completed:	__ 1. Conversation: Teacher __ 2. "Wh" Questions __ 3. Oral Book Report __ 4. TV Report Completed:	__ 1. Use of Past Tense __ 2. Descriptive Statements __ 3. Oral Introduction __ 4. Story __ 5. Group Discussion Completed:	__ 1. Announcement __ 2. Interview __ 3. Topic-oriented Oral Report Completed:

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sheet on the inside cover of the manila folder student keeps in the classroom. Listed on the progress sheet are very specific skills or tasks that the student agrees he will try to acquire within a given period. Figure 4:1 is one type of progress sheet I have used. I use it with IDEA:Individualized Developmental English Activities (Ballard and Tighe, 1976). I initial off the areas as each student masters the vocabulary, structure, or skills. This is a motivational tool which validates to students that they are progressing, giving them a visual read-out of how they are performing in relation to the goals they have set up. This procedure also helps in grouping, because the students, who are having difficulty in one particular area, meet to provide peer support until that area is mastered. For example, if one group were having trouble inflecting the third person singular they would concentrate on materials - games, exercises, dialogues - that emphasized the ending "s" on these words.

I have found that this approach is also successful because the students feel they have control over what they are learning as well as the

FIGURE 4:2

LESS STRUCTURED PROGRESS SHEET

PROGRESS SHEET

NAME _____

PERFORMANCE

— LOW

✓ AVERAGE

\+ HIGH

DATE	MATERIAL WORKED ON IN CLASS	TASK QUALITY		EFFORT	
		S*	T*	S	T

* S = student's evaluation

* T = teacher's evaluation

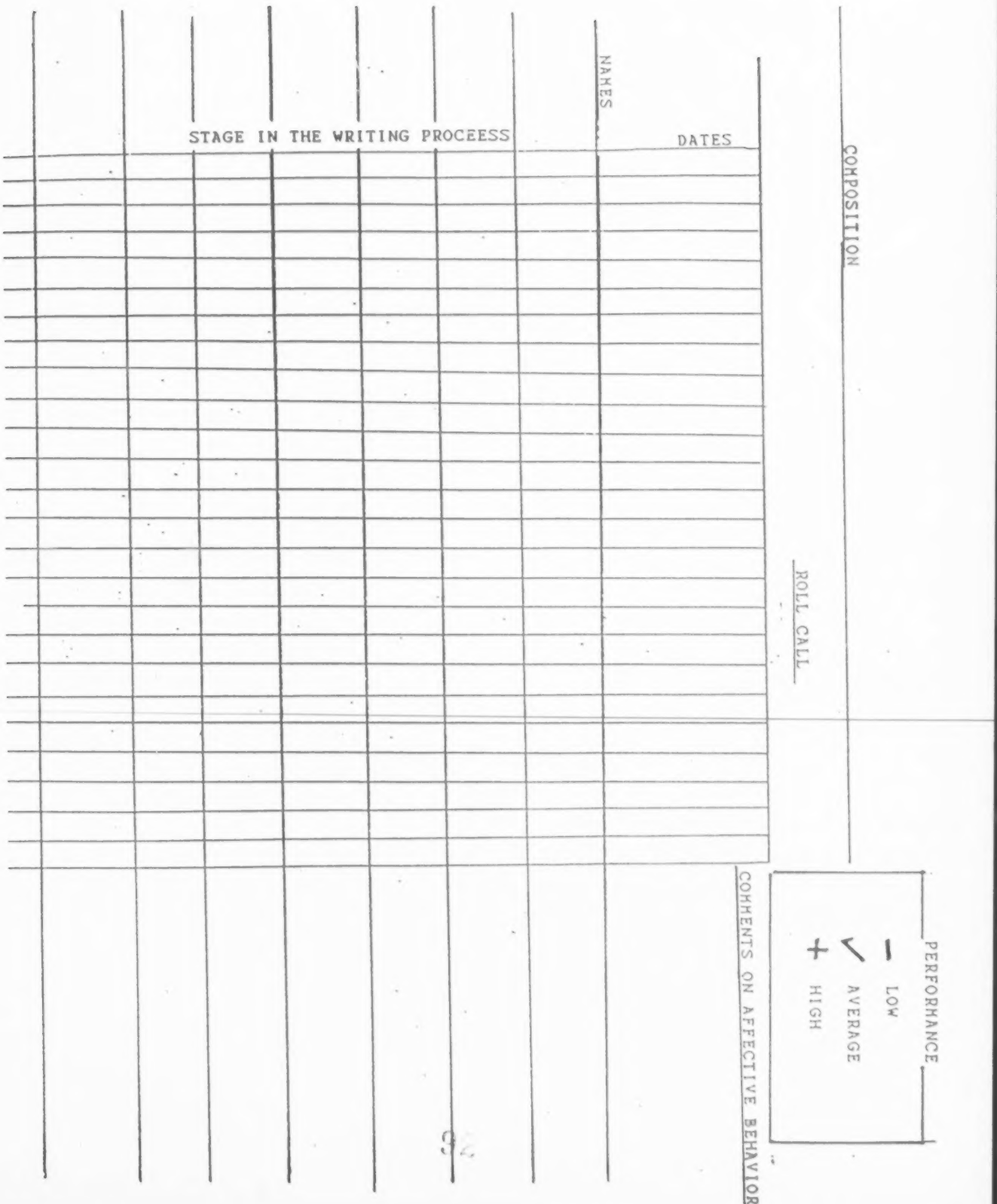
rate at which they are learning it. The most effective progress sheets are those tailored to the individual student, but this becomes impossible for an instructor faced with large classes.

An alternative lies in the use of less structured progress sheets which are especially suitable to writing classes. Figure 4:2 is another example of one I have used. The students enter what they have done that day, adding a subjective remark in regard to an accomplishment or some problem they might be having. Periodically the sheet is reviewed by the instructor and the student. Particular areas of accomplishment are noted, and areas where work is still needed by the student are identified.

Often I will proceed with a small group of more advanced students to additional writing tasks using the LEA Charts and, on occasion, when abilities within the class are diversified, I have three composition groups working at the same time. A help in evaluating, motivating, and keeping track of the

FIGURE 4:3

ROLL CALL SHEET



students' progress when they begin to work on different writing projects at different speeds is "roll call."

Figure 4:3 is a Roll Call Sheet. At the beginning of each class the students' names are called out. They respond by citing where they are in their writing, for example, "Piano Lesson, final draft." This actually takes little time and provides a quick read-out of who might be bogged down and where. In addition, the students are encouraged by hearing of others who are progressing through various writing assignments, and are more likely to push themselves in emulation. Also, students can seek out others who are "stopped" at the same place in their writing to find peer help. Often one student will say to another, "I'm stuck." It is reassuring for the first student to hear the second respond, "Me, too," but it is the following encounters between them, among other students, and with the instructor that enables both students to progress through the writing

process. Students are supported by the knowledge they are not alone; the workshop approach assures them of that. Writing becomes a mutual building: writing is shared within a small community of students and a teacher who all write, insight occurs, and skill develops. In this way students can keep control of their own writing and work through problems to a finished product.

Holistic Grading

"Holistic" grading is an alternative to the red-marked papers normally returned to students. Just as insights come during the peer conferences when the writers read their own papers (See Lesson Fifteen, Chapter Three), if students are allowed to read their final copies to the teacher, they will be able to pick up many of the needed corrections they have overlooked. I, therefore, try to have students read their final copy to me. They then can often

identify lingering errors and make the necessary corrections. I not only grade holistically, but I let students mark up their own papers during the conference.

Holistic grading can focus on the growth of a students' writing ability rather than on day-to-day failings in their writing. When grading is mandatory the faculty or individual instructors can develop a grading system using either school or classroom goals. Guidelines can be set up to grade all writing completed within the class over the term or can be applied to a writing sample taken from one class during a single writing session. In the latter case, the students are provided with a topic sentence or a selection of words and told to develop the topic or use the words to write a composition within a given time. Established guidelines are used to evaluate the papers. Using certain criteria to determine the ranking (See Appendix B), the papers are graded on a scale of one to five or one to four or

other arbitrary numerical ratings. When the paper is returned to the student, no errors have been singled out and the only mark placed on a paper is the rank (2 or 5 or whatever) attained by that student.

The instructor, of course, is still left with the burden of translating the results into the numerical or letter grades expected by the administration. I used the scale in Appendix B to grade a writing sample at the beginning of the year. This initial assessment was the touchstone used throughout the year to measure the students' growth. I determined what number on the holistic grading scale would be "average"- in other words, C. I graded all compositions holistically. To obtain a grade, I combined the results of all the compositions written in the classroom, tests (compositions written at one setting), and growth in writing skills and in the ability of the student to be his own editor and revisionist.

Also, in determining the students' grades, I keep in mind that students learn to write by writing and that

a noncritical environment is essential. Teachers are no longer the chief evaluators of the students' writing, but serve as arbitrators between the writer and his work. The teacher's job is to teach students to critique their own writing while helping them write better. The student's achievement is to be determined by he presence of this growth.

NOTES

CHAPTER TWO

1. "Interlanguage" refers to the interim grammars constructed by second-language learners on their way to the "target" language (McLaughlin, 1987).

2. I owe a debt to Great Books from which I've taken the term "shared inquiry." My experience in the Junior Great Books Program, where the leaders have a mandate that each discussion always start by asking a question to which the leaders, themselves, have no answer, increased my awareness of untapped resources within the students and of the power of a student-centered class. I realize that Great Books' four rules of shared inquiry (refer to Appendix A) are expressed in many of the ideas I present throughout this paper.

CHAPTER THREE

1. Lesson One can be implemented very nicely using techniques espoused in the Natural Approach (Terrell, 1977), where "comprehensible input" must be understood as it is presented. Cognates and realia are used, there is frequent checking to determine that the students understand, and only indirect correction, through restatement and expansion, is used. Again, I find the students highly motivated and very interested in whatever I'm relating in this lesson. There also seems to be no reluctance on their part to risk answers during my frequent pauses to check for understanding. Centered on this or other pictures or realia, the lesson becomes a communicative activity developing listening and speaking skills among students.

2. The numbers one through four, used within these lesson plans, always indicate the steps of the student-centered lesson discussed in Chapter Two and outlined in Visual 2:3. Since, for me, student centering is a core concept and at the heart of the successful implementation of everything I've indicated it is used throughout this text.

3. An activity that helps the students engage in this lesson and prepares them well for organizing items is the game categories. Before entering into this lesson I take a few minutes at the end of each of the previous days to play the game. See Index Card Games for ESL, 50-55.

4. One day when teaching this lesson to a small group of seven students, I tallied the results of their ranking of six categories we had chosen:

CATEGORY	RANKS ASSIGNED BY Ss
colors	2533343
furniture	6666636
shapes	5444455
actions	4354564
clothes	3222222
people	1111111

There was a clear consensus on how to rank the paragraphs: first people, then clothes, and finally colors. These students were all Hispanic. Students with a different cultural background might very well rank the topics in another manner.

5. Teachers might question the authenticity of the language on the LEA Chart because of the limited use of contractions. With beginning language students who are newly literate, writing the contractions sometimes interferes with learning. When they are looking for verbs newly literate students cannot find them. They have trouble connecting 's with is, 're with are, 've with have and so on. For this reason I delay the use of the written contraction.

6. These two lessons, Nine and Ten, in which very specific instructions are given to the students lend themselves very nicely to Asher's Total Physical Response (Asher, 1977), where students carry out commands addressed to them. I find the specificity of the lessons develops a high incidence of experimentation among the students, with language and a significant amount of self-correction and peer-correction.

7. I've adapted the "understanding response" Father Charles Curran employs in his counseling-learning method of language teaching (Curran, 1976) to the conference sessions in Lesson Thirteen. Initially, at peer conferences I had the listener respond with suggestions after the writer had finished reading his work. I found that often the suggestions made were not understood, or met with opposition, or were just not good suggestions. I observed that much of the correction was done by the writers themselves during the oral reading of their work (See Lesson Thirteen). When they vocalized the words, they could see needed corrections which eluded them when they read silently. In addition, I observed that if they were given some systematic approach most of the changes could originate with the writer. In this way, they still retained that control over their writing which is so often usurped by others, especially by teachers. So rather than having the listener tell the writer what he feels would improve his writing, I've set up a dialogue wherein the listener asks questions which might result in changes: what could you add? What could you delete? Could you change the sequence, moving words or ideas around? The writer then becomes the person initiating the changes in his own writing.

During the conference there is an exchange of ideas between the students but only after the listener has restated what the writer has actually said, not what the listener thinks he should say. The restatement is offered in the same manner as the "understanding response" in Curran's Community Language Learning. The dialogue following, which the two engage in, aims at helping the writer sharpen what he is saying. Here the listener does not make suggestions but poses questions and the writer answers them; then the listener supports or refutes the suggestions made by the writer based on what the writer has declared he wanted to say during the "understanding response" phase of the conference.

One word of caution in regard to the peer conference: if it is not set up ritualistically, with very exact roles for the two students involved, the conference is often unproductive and the writer comes away not knowing how to improve his work. I believe role-playing and dialogues can be used effectively in this area of the writing process.

8. It is essential that this question-answer dialogue be modeled before the students attempt to engage in it. A strong student who can be counted on to respond in an appropriate manner can be selected to work through the dialogue with the instructor.

9. I have found it very helpful to prepare the students for the concept of making something better. One way I have done this is by setting two vases of wild flowers in front of the students. They are asked to improve the arrangements. They discover that improvement is often a matter of taste and that, in general, improvements are made by adding flowers, removing flowers or rearranging flowers. They quickly transfer the concepts to their writing, and Lesson Fourteen is easily grasped.

CHAPTER FOUR

1. See Barry McLaughlin (1987), particularly Zobl's research cited in Chapter Four, which deals with errors made by second-language learners, and Eckman's Markedness Differential Hypothesis, which could be a consideration in sequencing and in presentation within the classroom.

APPENDIX A
JUNIOR GREAT BOOKS PROGRAM

THE GREAT BOOKS FOUNDATION

A Nonprofit Educational Organization

JUNIOR GREAT BOOKS PROGRAM

GUIDE FOR PARTICIPANTS

In the Junior Great Books Program, you read and discuss a number of stories and occasionally a poem. Each reading selection has been chosen because we believe you will enjoy it and because we believe it has more meanings than you are likely to find by yourself. When we speak about the meaning of a selection, we are talking about why something happens in a story, why the characters act the way they do, and what the author wants us to feel through his or her words.

The purpose of the Junior Great Books Program is to teach you how to *search* for an author's meaning. The search may center on a few words in the story, on particular passages, or on the story as a whole. It doesn't matter how much or little of the story you are thinking about as long as it is helping you to figure out what the author is trying to tell you or make you feel.

Junior Great Books discussions are usually led by two people. Their job is to increase your understanding of what you have read by asking you to *think for yourself* about what a story means. They lead the discussion by asking questions. *They always start a discussion with a question to which they are not sure of the answer.* Sometimes, this is because they think a question can be answered correctly in more than one way. Or, they may not have found any answer that satisfies them. In either case, the discussion leaders share real questions about meaning with you and ask for your help in answering them. For this reason, the method of discussion is called *shared inquiry*.

In shared inquiry, you are free to answer the discussion leaders' questions in any way that you like. Many times there will be more than one right answer. You are equally free not to answer at all if you have nothing to say at the moment. If you do answer a question, the leaders may ask you to point out what it is in the story, that makes you think your answer is correct. Other participants are free to agree or disagree with you, but they, too, will be asked to back up their answers with facts from the story. As a result of what you hear, you may change your mind about your answer. Shared inquiry offers you the opportunity to learn from the author *and* from one another.

In shared inquiry there are four rules. All of them help you to think for yourself about what a story means.

RULE ONE. *Discuss only the story that everyone has read.* This rule gives everyone an equal chance to talk. No one is ever shut out of the discussion because someone talks about a story you have not all read. In following this rule, you will also always have the story you are discussing in front of you, and you can decide whether other members of the group are remembering correctly the things that happened in the stories.

RULE TWO. *Do not introduce outside opinions—those of a teacher or parents, for example—to support what you think a story means.* In the Junior Great Books Program the challenge is to figure out what *you* think a story means. You have to prove your opinions are right by finding something in the story to back up what you say. You cannot repeat the opinions of other people and say, "They must be right because they know more about the story than I do." If you agree with the outside opinion, put it into your own words and present it as your opinion. But remember, you must support it then with facts from the story just as if you had thought of it yourself.

RULE THREE. *No one may take part in the discussion who has not read the story before the meeting.* You are going to read stories that have more meaning than you will have time to discover. You have no time to waste listening to opinions about the meaning of a story by people who have not read it or who read it a long time ago. They cannot support their opinions with facts from the story or decide about the truth of other people's opinions.

RULE FOUR. *The leader of the discussion may ask questions but not answer them.* If the discussion leaders could answer questions, you might begin to feel that you didn't have to try to think of an answer. If you were stuck on a question, you could forget about it because you would know that sooner or later, the leaders would answer it. Allowing the discussion leaders only to ask questions means that what you learn in the discussion depends mainly on you.

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APPENDIX B
HOLISTIC RATING SCALE

PART ONE

RATING	
4	These papers demonstrate that the student understands the task and can express himself clearly and coherently in response. The student chooses an appropriate voice and gives specific evidence or detail to justify any assertions. He uses vivid diction, varies his sentences for interest and economy and makes few, if any, errors in mechanics.
3	These papers show that the writer understands the task, and has some ability to express himself precisely, and is generally competent in his use of the written language. The student chooses an appropriate voice, but writes more generally and uses fewer specific details than the better writers do. Organization is clear and logical, and the writer demonstrates some ability to write varied sentences. Errors in mechanics and usage are minor and infrequent.
2	These papers reveal that the student has some difficulty in addressing the task or in developing the topic specifically. Ideas remain general: the writer uses less convincing reasons to explain and fewer specific details to support his argument. Organization is somewhat uncertain, and some weaknesses in paragraph unity occur. Sentence structure and word choice are limited. More serious errors in mechanics and usage are evident.
1	These papers are seriously deficient. The writer shows that he misunderstood the task or wrote generally and vaguely about it. Organization is seriously deficient or inappropriate, ideas are general and largely unsupported, and sentences are frequently written as fragments or run-ons. Mechanical errors are serious and frequent.

APPENDIX B
HOLISTIC RATING SCALE

PART TWO

ANALYTICAL AND HOLISTIC SCORING OF WRITING: ADVANTAGES, DISADVANTAGES OF EACH

Analytical Scoring	Holistic Scoring
Precise criteria make deciding correctness relatively easy.	Criteria treat writing as a whole product, rather than as a set of separate components. The components are therefore considered simultaneously.
Identification of particular components (or skills) which an individual student needs to work on is facilitated.	Having more than one evaluator score each paper leads to a fairly accurate assessment of a student's overall writing ability.
The scorer may address specific comments about a particular composition to the writer of that paper.	During the pre-scoring sessions evaluators have opportunities to gain new insights into writing through discussion of strengths and weaknesses of sample papers, and through sharing of ideas about writing. These insights are often carried over into classroom teaching practices.
Analysis of components of a composition is time-consuming.	Emphasis is usually placed on strengths of a paper.
Using a standard set of criteria for evaluating all papers may be over-restrictive.	Many papers may be read and scored in relatively short time.
Scoring is done by one evaluator, so no opportunity is offered to scorers to gain new insights through prescoring sessions.	There is no opportunity for an evaluator to address specific comments about a particular composition to the writer
Emphasis is often placed on flaws rather than strengths of a paper.	

Adapted from Basic Skills Assessment: Manual for Scoring the Writing Sample, Published by Educational Testing Service

GED ESSAY SCORING GUIDE
Copyright 1985 GED Testing Service, September, 1985

Papers will show some or all of the following characteristics.

Upper-half papers make clear a definite purpose, pursued with varying degrees of effectiveness. They also have a structure that shows evidence of some deliberate planning. The writer's control of English usage ranges from fairly reliable at 4 to confident and accomplished at 6.

6 Papers scored as a 6 tend to offer sophisticated ideas within an organizational framework that is clear and appropriate for the topic. The supporting statements are particularly effective because of their substance, specificity, or illustrative quality. The writing is vivid and precise, though it may contain an occasional flaw.

5 Papers scored as a 5 are clearly organized with effective support for each of the writer's major points. The writing offers substantive ideas, though the paper may lack the flair or grace of a 6 paper. The surface features are consistently under control, despite an occasional lapse in usage.

4 Papers scored as a 4 show evidence of the writer's organizational plan. Support, though sufficient, tends to be less extensive or convincing than that found in papers scored as a 5 or 6. The writer generally observes the conventions of accepted English usage. Some errors are usually present, but they are not severe enough to interfere significantly with the writer's main purpose.

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Lower-half papers either fail to convey a purpose sufficiently or lack one entirely. Consequently, their structure ranges from rudimentary at 3, to random at 2, to absent at 1. Control of the conventions of English usage tends to follow this same gradient.

3 Papers scored as a 3 usually show some evidence of planning or development. However, the organization is often limited to a simple listing or haphazard recitation of ideas about the topic, leaving an impression of insufficiency. The 3 papers often demonstrate repeated weaknesses in accepted English usage and are generally ineffective in accomplishing the writer's purpose.

2 Papers scored as a 2 are characterized by a marked lack of development or inadequate support for ideas. The level of thought apparent in the writing is frequently unsophisticated or superficial, often marked by a listing of unsupported generalizations. Instead of suggesting a clear purpose, these papers often present conflicting purposes. Errors in accepted English usage may seriously interfere with the overall effectiveness of these papers.

1 Papers scored as a 1 leave the impression that the writer has not only not accomplished a purpose, but has not made any purpose apparent. The dominant feature of these papers is the lack of control. The writer stumbles both in conveying a clear plan for the paper and in expressing ideas according to the conventions of accepted English usage.

0 The zero score is reserved for papers which are blank, illegible, or written on a topic other than the one assigned.

ABBREVIATED RATING SCALE FOR GED WRITING SAMPLE

CRITERIA	Upper Half 6	5	4	Lower Half 3	2	1
Understanding of Purpose (Task)	clear definite	acceptable	evident	some evidence but digression	little evidence	minimal or none
Content Evidence of Ideas	several substantive	clearly stated relevant	appropriate sufficient	listing haphazard recitation	superficial inappropriate	lack of ideas
(Plan of Development) Organization	logical coherent plan	clear plan	adequate plan	limited insufficient plan	little or no plan	no plan
Support Materials for Ideas	relevant specific substantive	effective for each point	sufficient, but less effective or convincing	insufficient irrelevant	inadequate unsupported	not evident
Language	specific vivid precise	appropriate less vivid or specific	appropriate only	trite ordinary imprecise	immature inappropriate	often fails to communicate
CSWE Errors in Mechanics	used consistently few or no errors	demonstrates control only occasional errors	generally reliable errors do not interfere	repeated weakness errors interfere	little control errors seriously interfere	no control

CRITERIA FOR RATING THE GED WRITING SAMPLE

Criteria	Level 4	Level 3	Level 4	Level 3	Level 2	Level 1
Purpose	Demonstrates clear and definite understanding of purpose of task	Demonstrates acceptable understanding of purpose of task	Demonstrates evidence of understanding of purpose of task	Demonstrates some evidence of understanding of purpose, but may include digressions	Demonstrates little understanding of purpose of task	Minimally addresses the assigned topic
Content	Content includes several highly substantive ideas	Content includes clearly stated, relevant ideas	Content includes sufficient, appropriate ideas	Content is limited to simple listing or haphazard recitation of ideas	Content is marked by superficial or inappropriate ideas	Content is marked by lack of appropriate ideas
Organization	Develops topic with a logical and coherent plan of organization	Develops topic with a clear plan of organization	Develops topic with an adequate plan of organization	Develops topic with a limited or insufficient plan of organization	Develops topic with little or no plan of organization	Plan of organization not generally evident
Support	Uses support material that is relevant, specific, and substantive	Provides effective support for each major point	Provides sufficient, but less effective, support material	Support material is insufficient or irrelevant	Support material is inadequate or unsupported	Support material is generally not evident
Language	Uses specific, vivid, precise language	Uses appropriate language but somewhat less vivid or specific	Uses appropriate language	Uses trite, ordinary, imprecise language	Uses immature or inappropriate language	Language often fails to communicate
CSWE	Uses Conventions of Standard Written English with few or no errors in mechanics	Demonstrates controlled use of CSWE with only occasional errors in mechanics	Use of CSWE is generally reliable and errors in mechanics do not interfere with communication	Repeated weakness in the CSWE which interfere with communication	Errors in the CSWE seriously interfere with communication	Demonstrates lack of control of the CSWE

A Zero Paper

Is a blank paper; OR

Is illegible; i.e., includes so many indecipherable words that no sense can be made of the response; OR

Is off-topic: written on a topic other than the one assigned.

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STEPS IN RATING THE GED WRITING SAMPLE

In rating the students' responses, you should follow the procedure outlined below:

1. Carefully read the task you will be rating. Note exactly what is required in the answer.

2. Write your own response to the task. This is the best way to understand the requirements of the tasks.

3. Carefully review the criteria established for each of the six levels of the rating scale and a zero score. These criteria are given on the chart titled "Criteria for Rating the GED Writing Sample."

4. Read each student's response quickly, keeping in mind the task and the criteria for each score level of the rating scale. No more than two minutes should be needed to read a student's response. Do not make any marks or corrections on the student's paper.

5. Decide what score level is appropriate--that is, which level of criteria most nearly describes the student's response. Remember that in a 1-6 point scale, there are wide ranges within each score level.

6. Record the score in the appropriate place on the Rating Sheet. Make sure that the score is correctly matched to the number on the rating sheet. Do not record the score on the student's answer paper.

The reading and rating of students' responses should be done quickly once the task and the criteria established for the rating scale have been internalized. You should not spend time agonizing over a student's response. Remember that you are rating holistically (evaluating the quality of the whole piece of writing) rather than analytically (focusing on specific errors). Refer to the criteria on the chart, as needed, as you continue with the rating.

APPENDIX C
TWENTY-LESSON SCHEDULE

MONTH _____ YEAR _____

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	The Experience	Brainstorming	Brainstorming for Adjectives	Brainstorming for Verbs and Adverbs	Mapping	
	Ordering the Map (outlining)	Dictation	The First Draft	Editing: Capitalization and End Punctuation	Editing: Margin Check	
	Personalizing the Draft: Words and Sentences	Personalizing the Draft: the paragraph	Conference: The Restatement	Conference: Modeling the Question	Conference Questions: Student Dialogue	
	Revision: Draft Two	Editing the Final Draft	Final Copy: Proofreading	Publication	Feedback	

APPENDIX C

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